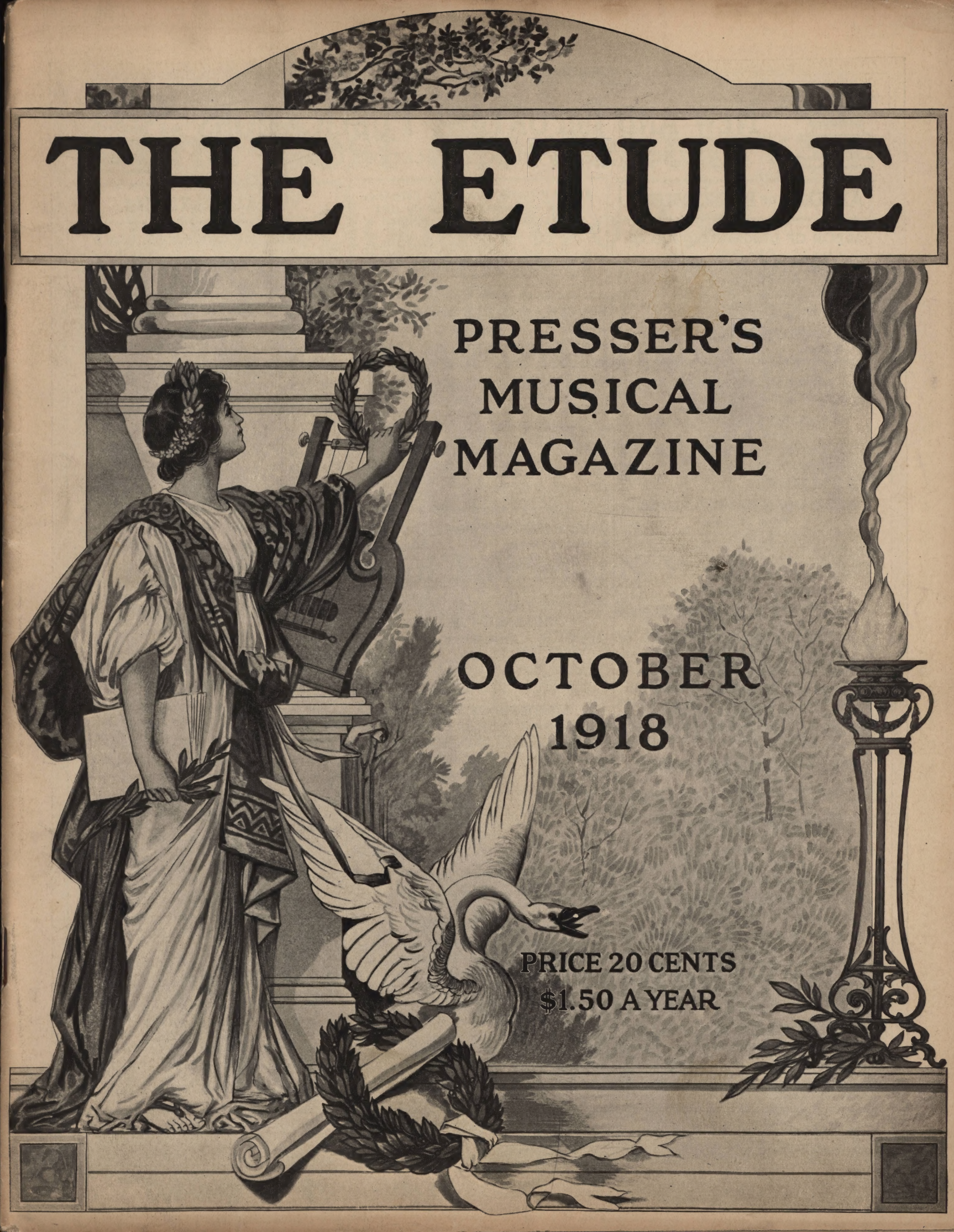


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The World of Music

SIBELIUS, composer of *The Swan of Tuonela*, *Valse Triste* and other wonderfully characteristic works came near being a victim in the present stormy political upheaval of Russia. We quote from the London *Musical News* of August 17th:

"The inevitable black list for suspects, one of the cruellest tyrannies of all revolutions, has, of course, made its appearance in Russia. In Finland the list, compiled by the Red Guards, included all the greatest men in the country, and at the head of it stood the name of Sibelius. Musicians will rejoice that the talented composer has been snatched from the jaws of death by the prompt action of Professor Kajanus, who appealed to the 'War Minister,' a liberated felon, and obtained a passport for his friend's release. The reluctant action on the part of the 'War Minister' is due to the fact that, although a villain, he was also a musician—a cornet player—a circumstance which softened his heart towards the composer. Thus, again, we have proof of the truth of Congreve's adage, 'Music hath charms,' etc."

CAPT. WILLIAM A. MOFFETT, commandant of the Great Lakes Naval Training Station, has shown commendable appreciation of music as a morale builder. Finding that several symphony orchestra and concert players were numbered among his blue jackets, he has given special permission to a quintet organized from among them to tour the country, playing at the leading educational and musical centers. The membership includes Herman Filber and Carl Fasshauer, violins; Robert Dolejsi, viola; Walter Brauer, 'cellist, and John Doane, pianist. (The last named was formerly head of the organ department of the Northwestern University School of Music.)

ALBERT SPALDING, the well-known American violinist, now serving in the American aviation forces in Italy, took part in a benefit concert in Rome, given in honor of the oppressed nations—Poland, Belgium, Italia Irredenta, Serbia, Bohemia and Russia. Spalding represented Poland, playing some of the violin compositions of Wienlawski.

SEVERAL formerly prominent members of the Chicago Symphony Orchestra have been ousted from its ranks as enemy aliens. One in particular, who had become an American citizen several years ago, is alleged to have made offensively disloyal remarks, and is liable to lose his citizenship. Music in America will be helped greatly when the places in our professional orchestras are filled by loyal citizens, preferably those of native birth and education.

It was reported a few months ago that the membership of the Boston Symphony Orchestra (the only large organization of the kind which has remained non-union), was about to become unionized, but the event failed to develop. It is now reported (though we have been unable to confirm the statement) that the management offered a cash bonus of \$250 to every member who would sign a contract to continue with the organization and also remain outside the union.

THE Oxford authorities have chosen Dr. H. P. Allen to succeed Sir Walter Parratt as professor of music in that ancient and famous university. Dr. Allen is a conductor of real genius and also a capable man of affairs, and the general opinion seems to be that the appointment was a most just one.

JAPAN, after lengthy debate in the Upper House, has decided to give official support to the introduction of Western music; retaining, however (for the present), the ancient Japanese music for court ceremonials and religious rites.

THE Association of Master Organ Builders in Great Britain is offering fifteen free apprenticeships to lads who wish to learn the trade of organ building. The indentures are for five years, and free tuition in a music trades school as well as gradually advancing pay will be given. To boys who combine musical tastes with mechanical talent this offers a most attractive opportunity.

THE Pittsfield (Mass.) Chamber Music Festival is announced to take place on September 16th, 17th and 18th. Those who are to take part in the festival are the Elsienco Trio, the Letz Quartet and the Longy Club, of Boston, in addition to the regular programs of the Berkshire String Quartet. The final day will mark the performance of the original prize-winning compositions, which we go to press too early to announce this month. The prize, as previously announced, is offered by Mrs. Elizabeth Coolidge, and the whole undertaking, in fact, is largely owing to her devotion and enterprise.

PABLO CASALS, the well-known Spanish 'cellist, who has made United States his home for a number of years, is visiting his native land this summer, and reports an encouraging growth of interest in high-class music throughout Spain, especially in Barcelona, a city which supports two good orchestras and several fine choral societies. The city possesses a huge auditorium, called "The Palace of Catalonian Music," where many musical events take place. This is controlled by members who pay a dollar a month toward its support.

At present writing the future leadership of the Boston Symphony is still problematic. Camille Chevillard, of Paris, a conductor of long experience and high reputation, being mentioned as a "logical candidate." Another rumor names Julio Serafin, the noted Italian conductor, in this same connection.

WORCESTER, MASS., celebrates her sixty-first annual music festival September 30th to October 4th. This year the programs will contain only the works of American composers, which will be interpreted entirely by American artists.

THE Bohemian Club, of San Francisco, celebrated their sixteenth annual "High Jinks," on August 3d, with a Masque, called *The Twilight of the Kings*, typical of the triumph of democracy. The music was composed, by Wallace A. Sabin; the text by Richard M. Hotelling, except that the lyrics were largely by the poet, George Sterling.

THE Philadelphia Trust Company has begun the custom of starting the day's business by having its employees sing *America* all together at 8.55 A. M. The practice prevails in hundreds of manufacturing concerns, so we hear, but this is the first bank to take it up. The same custom has been inaugurated in one of the large clothing stores of Milwaukee.

REPORTS of the Music Teachers' National Association indicate that large attendance will be one of the features of the annual meeting at St. Louis, December 30th-31st and January 1st next. Special attention will be devoted to the problems of music teachers during present abnormal conditions. Throughout the meeting stress will be laid upon the subject of the musician's duties and place in the community. New items are being added to the convention program almost daily, and the entire list will soon be ready for publication.

RAVINA PARK, Chicago, has been the scene of important opera productions the past summer, including among other novelties Montemezzi's *L'Amore dei Tre Re* (the love of the three kings).

WALTER DAMROSCH, with his orchestra of seventy (gathered from among French musicians) was the special attraction at the Théâtre des Champs Elysees, Paris, on July 13th, the French national fête day. He received an enthusiastic ovation.

A FALSE impression is prevalent among many that bandsmen in an army are more or less sheltered from the dangers of warfare. The tabulated list of casualties among British army bandsmen, up to last spring, would contradict this notion. Over 1,000 have been killed, over 1,400 wounded, over 100 received distinctions of one kind or another (including four Victoria Crosses) for bravery in action.

THE Prize Opera Contest which took place not long since at Parma, Italy (a prize of 20,000 lire being offered by Miss Edith McCormick, under the auspices of Cleofonte Campanini, led to a disappointing result. Only three operas were presented: one actually unfinished and the other two scarcely the works of inspiration. The judges, who were musicians of the highest standing, decided to withhold the prize.

THE name of Mt. Whitcomb (near Bethlehem, N. H.) has been changed to Mt. Theodore Thomas, in honor of the great orchestral conductor of that name, who had his summer home there during the last few years of his life.

MRS. ELNA M. THUNDER, the widow of Henry G. Thunder, composer and organist, died on June 15 at her home in Philadelphia. Her three sons are all organists of distinction, as was also her father, Angelo Dos Santos. The late Archbishop Ryan often referred to her as "the mother of organists."

A SOCIETY known as the Music Students' League has been organized recently in New York with the design of making that city a more sociable and helpful place to the music student. Charles W. Wagner is the founder, and the inception of the idea dates back to the early summer of 1917.

SEVERAL prominent singers and other musicians are Americanizing their names at this time. Julia Heinrich has become Julia Henry; Marie von Essen, Mary Kent, etc.

THE Italian government is desirous of making the Royal March (its official patriotic hymn) more generally familiar. It is reported that any orchestra or musical organization not possessing a copy may obtain one by addressing Captain F. M. Guardabassi, Italian Bureau of Public Information, Hotel Vanderbilt, New York City.

JOSEPH BONNET, the well-known French organist, has been engaged to appear at two concerts with the Chicago Orchestra next January 24th and 25th. An important work for organ and orchestra will be played.

REPORTS from England indicate that opera in English is spreading at the present time in a most amazing fashion. During one week in London, the following French, Russian, Italian and German operas: *La Tosca*, *Coeq d'Or*, *Pagliacci*, *Madama Butterfly*, *Carmen* and *The Valkyrie* were all sung in English, besides Ethyl Smyth's English opera, *The Boatswain's Mate*.

AN organization of colored singers, known as the Folk Song Coterie, presented a unique program composed of negro folk songs at a recent concert in St. Paul, Minn. Mrs. W. T. Francis is the moving spirit in the coterie. A playlet, entitled *Five Eyes Have Seen*, by Alice M. Dunbar-Nelson, widow of the negro poet, Paul Lawrence Dunbar, was also presented.

ENRICO CARUSO, the famous tenor, married Miss Dorothy Park Benjamin, of New York, on August 20th. Mrs. Caruso's father was some time editor of the *Scientific American*.

CHARLES M. JACOBUS, for eighteen years director of the Ohio Wesleyan School of Music, passed away in August, after a lingering illness. He was born in Berlin Township, Ohio, in 1867, and was educated at the Ohio Wesleyan and the New England Conservatory of Music. He was a member of the National and State Music Teachers' Associations and of the National Sinfonia Fraternity.

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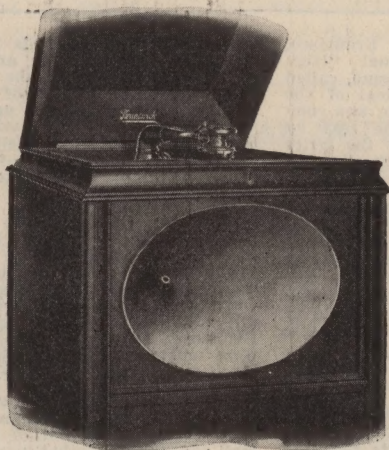
"Why I Chose a Brunswick"

By BURTON WYNNE

Adventures in Seeking the Super-Phonograph

FOR years my family has wanted a phonograph. Yet we hesitated. We were on the verge of buying often, but delayed.

We love music. And we value the phonograph for the wealth of world-wide talent it brings to the home.



But frankly, we waited during the last few years, hearing the different phonographs and weighing their different advantages—never quite satisfied.

We felt that sooner or later a better phonograph would come, overcoming all the current handicaps and setting new standards.

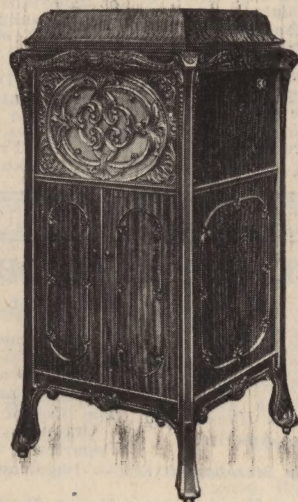
We never liked the idea of a phonograph which would play only its own make of records. No one catalog contained all our favorites. Each line of records offered its attractions.

Another thing we quarrelled with was tone. We were repelled at the strident tones of some. And others seemed to be nearly perfect, but not quite.

I realize that all this sounds like we were too critical and that we set ourselves above the thousands who were content with the phonographs we hesitated to buy.

But we wanted to be sure before we bought, so as to avoid regrets.

In our determination to find the super-phonograph, we came upon the new Brunswick. It was announced as something different, something advanced.



We read and heard of the Brunswick Method of Reproduction, which included the Ultona and an improved amplifier.

And so we investigated. We were somewhat skeptical—but we came away as proud owners.

For here, at last, was our ideal instrument—one which played all records at their best, one with incomparable tone.

This remarkable instrument ended our search. We found in the Brunswick Method of Reproduction all we had looked for and more.

The Ultona is a simple, convenient all-record player, adjustable to any type of record at a turn of a hand. And now we buy our records according to artists rather than make.

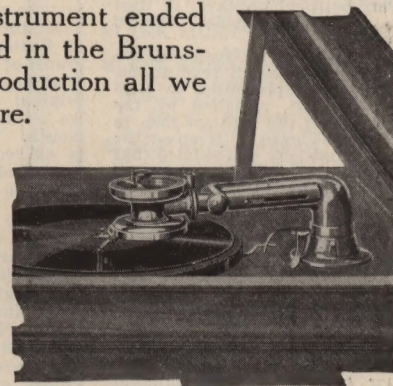
Thus we overcome the old-time limitations.

I am convinced that the tone of The Brunswick is far superior, and due chiefly to the strict observance of acoustic laws.

The tone amplifier is built entirely of wood, molded so as to give the sound waves full opportunity to develop. No metal is used in this amplifier, so there are no stunted, metallic sounds.

My advice to every music lover is to hear The Brunswick before deciding. One's ear immediately appreciates the difference. And old conceptions of the phonograph are changed.

Brunswick dealers everywhere are delighted to play The New Brunswick for you and to explain its betterments.



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THE ETUDE

OCTOBER, 1918

VOL. XXXVI, No. 10

The Irretrievably Dead

IN the August issue of THE ETUDE there is a famous quotation in the article "The Democracy of Beethoven" in which the great master speaks his mind upon the subject of the really great. Mr. James Huneker, in a series of highly interesting recollections in *The Philadelphia Press*, comes to a similar conclusion. His immense acquaintance with men and women in many countries, in all manner of occupations, arts, sciences and industries, makes his observations all the more interesting—told as they are with the inimitable Hunekeresque touch.

"I knew by sight all the heavy swells of the profession (law), I wonder whether they were as great men as people believed? Public men, like actors, live in an artificial illumination. I recall what Richard Wagner said of Bismarck and Van Buest, the latter pursued the composer for his political opinions with unabated rancor; for Wagner was a political refugee since 1849. Political great men, so-called statesmen, are not great, they usually have mediocre intelligences, but are crafty and flatter the people who are always greedy for praise, like collar-wearing dogs, averred the musician. They do more harm than good; in a few years they are forgotten, while a master painter, poet, musician, live on forever. The coin outlasts Cæsar, as Theophile Gautier properly observed. Not a novel assertion, this, of the greatest composer of music-drama, but it contains more than a moiety of the truth. The great men of my day I've forgotten, Lincoln excepted. But the busy little lawyers, the grave and learned Judges, the pestiferous politicians with their incessant clamorings, their raising of false, stupid, dangerous issues—where are they all? Not a book, not a picture, not a melody did they bequeath to us, and so they are irretrievably dead. (This is extremely hard on those humbugs, the reformers.)"

Technic and Health

THE fight to acquire a "modern" technic is no small battle in these days. So much is demanded of the student—and students through modern methods are capable of reaching such heights—that teachers often have great difficulty in keeping their own playing in competitive condition to illustrate properly at the keyboard. It is a poor thing for the teacher to keep continually apologizing for a defective technic, although it is a fact that Deppe and some other renowned teachers were not virtuosos.

"How shall I keep up my technic so that my advanced pupils will not put me to shame? How is it possible, when I teach ten hours a day, to avoid losing the playing ability I had when I was at the conservatory myself?" Thousands of teachers are asking this question. Of course, the main answer is work and more work. The ability to play and play well is part of your capital and no business is in a healthy condition when the capital deteriorates.

Here is a suggestion which came within the personal experience of your editor,—an experience so valuable and convincing that we will banish the editorial "we" for a few lines. Ten years ago, after some twenty years spent in teaching, he took up the ETUDE work which obliged him to devote about 95 per cent. of his work hours at the editorial desk rather than at the keyboard side. Gradually the technic that took years to acquire began to vanish note by note. The need for physical exercise led to a long course with a physical culture expert,

formerly a professional wrestler. The exercises were somewhat violent and did much to strengthen the shoulders and the upper arms as well as restoring the general condition of health. Much to his surprise the editor's piano-playing improved, apparently *without practice*.

Then came this convincing truth. After one acquires mentally a fine conception of a Sonata, a Nocturne or a Fugue that mental conception is more or less permanent. When one has learned to read a great poem one does not have to go through the reading process all over again, if it is taken up after a lapse of years. Why? Because the speaking organs are being normally exercised all the time. Few pianoforte teachers realize that piano technic simply means a high muscular development fused to the mind through the nervous system. Keep your physical condition, particularly that of the shoulders and the upper arms, in fine shape and you will be amazed at the way in which your "technic" will seem to "come back" with comparatively little work.

In other words technic is far more of a physical matter than most teachers are aware of. Friends write in to THE ETUDE complaining of all manner of pains in their hands and bemoaning the fact that they cannot get ahead in their piano-playing despite long practice. In most such cases the trouble is constitutional and has nothing to do with practice. The cure should not be sought at the keyboard but in the office of the modern highly-trained physician. Rheumatism and nerve disorders have been the cause of the discouragement of countless music teachers and pianists. They imagine that they have strained their hands by over-playing whereas the trouble is probably due to systemic poisoning due, perhaps, to an infected tooth or other unsuspected cause. Such infections are discovered now-a-days through the X-ray and many remarkable recoveries thus effected through removing the infection. Surely Publius Syrus was right when he said:

"Good health and good sense are two of
Life's greatest Blessings."

One Thing at a Time

GENERAL FOCH, under whose splendid strategy our American Army in France is proud to serve, is a "one thing at a time" man. When he gives an order it is an order to do one thing and one thing only—never to even think of two things. He insists that this rule prevail in the army.

All good administration is based upon this simple fact. The human mind can deal so very much better with one single concept than it can with two that no experienced executive ever gives two orders to one person at the same time where the matter is one of importance and where it can be avoided.

Music teachers should take a lesson from this. We have repeatedly heard blundering teachers who have inside of a few minutes so tied up their pupils' thought-currents that it would be difficult to unravel them. If you are wondering why your piano pupils do not comprehend certain things just ask yourself whether you are giving your thoughts out in single form or in volleys. This is peculiarly pertinent to the cases of very young pupils.

When General Foch was recently complimented about his great success on the Marne three years ago, he replied, "That is ancient history. I am thinking about one battle now and one battle only. That is this one."

Get What Belongs to You

THE ETUDE for many years has constantly urged the desirability of larger incomes for those in any way connected with the great work of education.

Education, viewed from any of the pinnacles of history, has always been regarded by the great men of the ages as the matter of utmost importance to the state. Every treasure we possess is enriched by anything that betters our spiritual, moral and intellectual education.

Teachers from time immemorial have made sacrifices. They must be practical idealists from the nature of things. But it is dead wrong that they should be slighted in the deal. For the most part, teachers have made intellectual investments that should bring them twice what they now earn.

A list of one hundred and four maximum average teachers' salaries taken from a comprehensive group of leading American cities reveals the fact that the average metropolitan salary for teachers in America runs at the most about \$900.00 a year.

Considering what the teacher has invested and the importance of the teacher to the state, double this maximum would not be too great a reward. The future of every child in the country is in the hands of these teachers. In other words our own future as a nation is the future that the teachers will make from the raw material they receive. Can they be paid too much?

Our United States Commissioner of Education, the Hon. Philander P. Claxton, of Washington, D. C., said recently to the General Federation of Women's Clubs:

"After reading, writing and arithmetic, I consider music the most important and the most practical subject taught in our schools. I hope your federation will constantly and persistently use its influence for the promotion of the teaching of music in all our schools of whatever grade."

If music is of such elemental importance the income of the music teacher should certainly be more than it now is in many parts of the country. In these times when the public not only expects to pay more but is able to pay more, the music teacher should not hesitate to expect more and arrange to secure it. It always takes a little nerve to raise one's fee but there never was a better time to do it than now. Music has come to be regarded a national necessity, especially in war time, and musicians should receive just rewards for their services now, more than ever.

Other Folks' Music

ONCE a year our neighbor's servants have an accordion party which lasts until about two in the morning. That, at least, is the hour when we succumb from sheer exhaustion. It may survive even later. About eight o'clock in the evening the accordionist begins and from that time until the final moan we are willing to wager that he or she never releases the suffering instrument for one second. Apparently the only ones for many rods around who do not hear the instrument, in all its stages of decline, are those for whom it is played to entertain. Meanwhile we toss in bed and reflect upon the resemblance of the accordion to various rubber and pulley physical culture contraptions with which we used to emulate Sandow. The accordion has at least the advantage of affording a portable back-porch gymnasium for developing the pectoral and dorsal muscles, with music thrown in.

No sooner does the first bleat of the accordion disturb the peaceful suburban calm when the auditors set up an accompaniment of laughter, whoops and screams which seem to be synchronized with the playing and like it never subsides. Everybody in the party seemed to have a perfectly delightful time and though apparently deaf to the music it is doubtful if the party could have existed without it.

The point is, that no matter how excruciating the music may seem to us, it is delighting and satisfying those for whom it is intended.

The musical world is filled with people who would say what the other fellow's music should be. That is what critics, among others, are paid to do. We wonder whether it is worth

while. Is it not better to let the music itself do the arguing? We do not want our own ears choked full of discords, no matter how delectable they may seem to others. If Grandma wants to listen to *Alice Where Art Thou* and her granddaughter insists upon playing Balakirew's *Islamy* instead, Grandma has a right to protest.

Art seems to be the only phase of human endeavor where the Golden Rule does not properly apply. Because you like futurist music, cubist paintings and Verse libre do not laugh at the folks who call for Landseer's *Deers*, Gottschalk's *Last Hope* or Tennyson's *Brook*. "Art is long, time is short." Remember that the world does not normally advance by leaps. Don't try to yank the pupil out of the rag-time that he is enjoying as you would pull up a Jimson weed by the roots. Gradually play music that the pupil likes and in that way develop a new appetite.

The bagpipe, as an instrument, is as harmless as a milkfed Indian, but just play a tune on the pipes to a Highland regiment sneaking up behind a barrage, and you will put something into the souls of those men which nothing else on the wide earth could put there. It is the music they like,—and it is the music we like that really inspires us.

The Living Voice

VOICES vanish with the years, some like the rose with falling petals, some like a gorgeous bubble disappearing before our very eyes. The voice of Evan Williams, stilled by death, will haunt our memories for years to come. Who can ever forget his "Whispering Zephyrs" or his "Sound the Alarm."

When a musical work leaves the composer's pen it is only half created.

Think for a moment of the time and intellectual effort which a great interpreter spends in developing a masterpiece. Every note, every phrase, every nuance is tried again and again until the æsthetic balance is as near perfect as possible, and then what? Then the portals are opened to the living soul of the artist—the living voice, that which expires with the fleeting breath—whither?—no one knows.

It is the unending enigma of interpretation that adds so greatly to the joy of music study.

The story of the art development of Evan Williams was one of the most interesting in contemporary musical history. He was forced to struggle against physical difficulties which would have discouraged many less confident and ambitious singers. Severe dental trouble which doubtless contributed to his final illness was a persistent handicap, especially for a singer. Wales was dear to his heart and he never forgot the land of his ancestors. Brought up among singers with Welsh traditions, from the time he was a boy in a coal mine to his days of triumph he boasted of his humble beginning.

Williams was never satisfied with his successes. It was not until a few years before his death that he was able to convince himself that he could sing invariably with artistic results.

The revelation came through making records for the talking machine. One day the records would be fine—the next inferior. Why? The company permitted him to make experimental records with vowel tones and vocal exercises. Finally he found what he sought and was thereafter able to make records with uniform success and sing before audiences so that he could depend upon his voice. How he did it is told in one of the most remarkable interviews THE ETUDE has ever presented (September, 1917), an article which comes nearer to giving the secret of voice production than anything we have ever read.

It is most gratifying to remember that Evan Williams' art interpretations of great song masterpieces—not merely his lovely voice—but the thought and study he put into his interpretations, are not lost—as they would have been fifty years ago—but may still be heard in thousands of homes through his records.

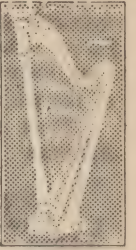


Spain, the Eldorado of Music

An Interview Secured Especially for THE ETUDE from the Distinguished French-Spanish Composer and Pianist

RAOUL LAPARRA

Composer of *La Habanera* and *La Jota*



[EDITOR'S NOTE.—M. Laparra, who is now a resident of America, was born at Bordeaux, France, May 13, 1876. Although his parents were French born, his father was of Spanish, and his mother of Italian, origin. His education was received entirely in France. After preparatory study in Bordeaux, he went to Paris, where he entered the Conservatory. There he studied with Massenet, Gabriel Fauré (Composition), Lavignac (Harmony), Louis Diemer (Piano), Benjamin Godard (Chamber Music), and André Gedalge (Fugue and Counterpoint). In 1903 he gained the coveted Prix de Rome. In 1907 he married Miss Marie Shanafelt, of Uniontown, Ohio, and thus, in a sense, became an American citizen. In 1908 his opera *La Habanera* was produced at the Opera Comique in Paris, and immediately attracted wide attention and the high enthusiasm of the critics. In 1911 his second opera, *La Jota*, was given. It is his purpose to complete a cycle of three operas dealing with the Spanish national dances, completing the set with the *Tango* and *Malagueña*. As many people know, the *Tango* as it has been recently danced in America is very different from the old Spanish solo dance, which was rendered for the most part with the feet retained on the same spot. Laparra's other works consist of piano pieces, songs, orchestral works, etc. He has repeatedly toured Spain in search of local melodies. At the invitation of the Paris Conservatory, he has written an extensive critique upon the subject, which will be published soon after the conclusion of the war.]

Spain's Melodic and Rhythmic Treasures

WHAT art lover who knows Spain can think of that wonderful country without becoming a rhapsodist! There is something so deeply imbedded in the souls of even the poorest people of Spain that seems to be striving to express the poetic story of the race, that even a rapid tour of the country is often astounding. It is a land where all beggars are poets. I have been repeatedly dumbfounded by the beauty of the melodies and the lines I have heard from the mouths of the roadside mendicants. The soul, the pity, the sincerity with which they sing their songs, is a revelation to one who hears them for the first time. Rarely does one in a great opera house ever feel so deeply moved, so thrilled, so overcome. To the roadside singer and musician it is all so real, so much a part of his life and the history of his ancestors that he actually relives what others "interpret."

Wide-Spread Ignorance of Spanish Music

The ignorance of the musical resources of Spain common to most of the rest of the musical world, is pathetic. You here in America should make a special point of investigating it, if only from your interest in the South American Republics where Spanish civilization is so closely reflected. You make enormous efforts to learn the Spanish tongue, but very slender efforts to know anything about Spanish music. For instance, when the average musician has said Bolero, Habanera, and possibly Seguidilla they think that they have covered the ground. At best they have seen only a few stars in the firmament. For instance, there are many different types of the Seguidilla alone. The Seguidilla is a very ancient form: Cervantes mentioned it in Don Quixote. It is not known whether it originated in Spain or whether it was brought there by the Moors. There are Seguidillas Manchegas which are bright and happy, there are Seguidillas Boleras (different from the Bolero) which are more dignified, there are Seguidillas Gitanas which are romantic.

The reader must also understand that in no other country is dancing so interwoven with the folk music. Many, many of the songs are used solely as accompaniments to dancing. The thought of gesture seems to be inseparable from music in the Spanish mind.

One naturally thinks of Spain as one country and one race. There is probably no country of Europe that has been regarded as one country for centuries that contains such an immense variety of geographical and racial differences. This is really quite marvelous. The people of some parts of Spain are so totally different from those of other parts of Spain that the state is sometime quite baffling. This, of course, affects the music of the country. I say without the least hesitation that there is far more rhythmic and melodic varia-

tion and resource in Spain than can be found in Russia. It is an Eldorado, a land of gold, for the composer of the future.

The variation is due largely to the geographical variation in the country. The Spanish peninsula is a land of contrast. From rugged mountain to the dry, treeless prairies, from arid wastes to tropical luxuriance, Spain is ever changing, ever different. This, together with the admixture of races from Africa and other countries, affects the art, music and architecture of the country.

Let us look at the map a moment. The central part of the country, comprising nearly half of Spain, is a table-land from 2,000 to 3,000 feet high and almost surrounded by mountains. In this district one finds much of New Castile and Old Castile. In the north in Galicia and Asturia one finds a rugged rocky country and a rugged people. In Andalusia in the South

derful things in Spain. The *Rueda* is an extremely beautiful dance: it is dreamy, expressive and filled with the gravity of Old Castile.



In Andalusia we have a country which is a world in itself. There are all kinds of songs and dances. It has a decided color of Arabia. The Spaniards speak of things that come from Andalusia as *flamencas*, having much of the same significance as the word *chic* in French. It really means that everything that comes from Andalusia is the acme of beautiful. The melodies are sensuous and intoxicating, like the warmth and ardor of the black-eyed dark-skinned people. The climate is like that of Southern California, with cactus and palm-trees in abundance. You see it is really a geographical continuation of Africa. Of the characteristic dances of Andalusia, the *Solea*, the *Tango* and the *Seguidilla* are best known. The *Tango* has little in common with the recently popular dance in America. It is exactly the abdominal dance of the Moors (*Dans du Ventre*) with the Andalusian adjunction of sharp and rhythmical strokes of the heels; while the so-called *Tango* as danced here is rather like the *Habaneras* (or *Dansones*) of South American origin.

The *Seguidilla* of Andalusia is especially affected by the gypsies.

Here is a fragment of a *Granadina* from Andalusia:



In Galicia, the northwest corner of Spain, looking off to the Atlantic and the Bay of Biscay, we find, strangely enough, a Celtic people with all their strong and forceful characteristics. They are identical in many ways with the people of Brittany and Cornwall. There one may find bagpipes and Druidic stones. Just as the music of the south is inclined to be melancholy, the music of the natives of Galicia is strong and vigorous. Their rhythms are very strongly marked and characteristic. There is an immense amount of exceptionally original material here which composers should explore.

Here is an example of a *Muneira* of Galicia:



In the Basque provinces on the northern coast we frequently find some highly expressive dances. I found that these were frequently written down incorrectly as regards rhythm, giving an entirely false impression. Here is one called the *Zortzico*, in 5/8 rhythm.



One must realize the great seriousness with which these people preserve these dances and melodies. They are almost as much a part of their lives as their religious rites, and they do not tolerate differences.



RAOUL LAPARRA

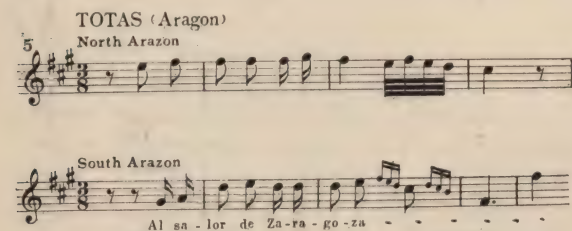
we find opulence and dreamy indolence. In Catalonia, with its capital Barcelona, we find a brisk, active, commercial people, reminding one of the industrial centers of France.

The province of Murcia, on the southeast coast, is a kind of bridge between the Spain of the north and the Spain of the south. The people are extremely musical and their rhythmic sense is wonderfully developed.

In Castile, the heart of Spain, one of the most characteristic dances is the *Rueda*. This, too, should be in 5/8 time, and not 3/8 as customarily written. One of its peculiarities is that the second step is a short one and the rhythm follows this. Spain is so shut in by the Pyrenees, with only two lines of railroad penetrating them, that even its own neighbors do not fully appreciate the beauty and character of the won-

Aragon is the land of the *Jotas*. These are in $\frac{3}{8}$ rhythm and are very characteristic. Sloping down from the high Pyrenees, this is a mountainous country rich in romance. The *Jota* is alternately danced and sung. The songs are often improvised and refer to some local incident. Sometimes the allusions are decidedly personal, and the dance turns into a kind of joyous riot. The *Jota* is frequently played in thirds and often the minor seventh is used when ascending, instead of the major seventh.

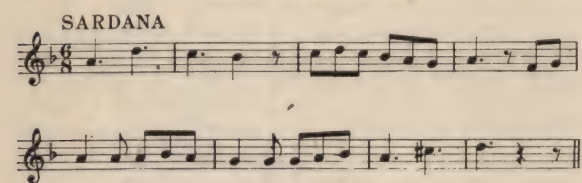
Here are two themes, from South and North Aragon:



Indeed, it is very easy to provoke serious local riots with ill-chosen words set to the *Jota*. One must be very prudent about the text used in connection with the song in the coplas (or part of the *Jota* which is sung). Once with a group of friends in North Aragon some friends and myself were very nearly attacked in a small, narrow, darkened street, by a group of men who thought that the coplas we were singing alluded to them. As a matter of fact we did not even know them and had not even noticed that they were present. Violent passions and hot blood have often used the *Jota* as a means of challenge. Two men improvising coplas gradually become more and more heated until there comes a verse making the appointment for a duel where the navajas (poignards, daggers) take the place of guitars. Facts of this kind show to what extent music and poetry are intimately interwoven with the romantic life and history of the country.

Catalonia, which adjoins Aragon, is in many ways as different as New Orleans is from Boston. Its chief city, Barcelona, is the Spanish Chicago, if such a comparison is admissible. It is a busy, active city, quite different from most of the other cities of the interior of Spain. It is nevertheless extremely musical and has its characteristic melodies and dances, among which are the *Ball de Bastones* (danced with batons or sticks), the *Dance of the Tapers* (a very spectacular dance) and *La Sardana*. There are many different tunes to these dances.

In the *Ball del Ciri* or dance of the tapers, six couples participate. The first two carry tapers and a small jar filled with perfume which they sprinkle on the spectators. As the dance ends and the courtesies close the last three couples take possession of the tapers and the perfume. It may easily be seen how such a dance and its suggestive surroundings would inspire the Spanish mind.



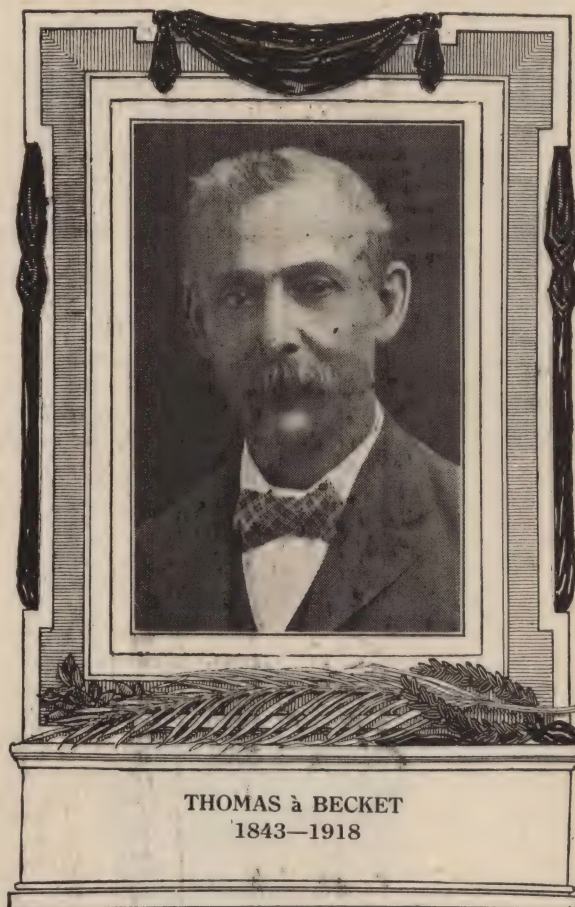
Spanish music as we have discussed it in this interview is but an infinitesimal part of a treasure which a whole encyclopedia would not exhaust. One shall realize it when one considers that the style changes, not only from province to province, but from the valley to the mountain, from the mountain to the sea coast—in fact, from town to town. It is one of the reasons why Spain offers the richest rhythmical and melodic school on earth, and why the study of those riches through books would never be sufficient. Only a long stay there (not confined to the travelers' guide books), but by thoroughly mixing with the people will begin to open the real horizon to the student.

Furthermore, the Spaniards are a people with a psychology not easy to penetrate. They will only deliver themselves to you if they feel you are really ready to understand them. And to understand them you must forget what you are yourself and not bring your own considerations into a country which is ignorant of them from the fact of its lack of communication and its striking difference of habits from the outstanding world. Personally, I feel that Spain is like a mysterious and inclosed garden whose gate has been thus far hardly unlocked.

Thomas à Becket

AFTER a useful and fruitful life spent in the art of music and the service of his fellow-men, Thomas à Becket, the veteran Philadelphia music teacher, passed away on August 17, at Atlantic City, N. J., aged seventy-five.

He had just completed the forty-fifth year of his connection with Girard College, where he taught music—an unusual record of service, in itself—but this was only one of his many activities. In his younger days he toured as accompanist with the noted Norwegian violinist, Ole Bull; he was pianist for the Centennial Chorus in 1876, for the Philadelphia Festival Chorus in 1882, and for the Orpheus and Mendelssohn Clubs for a period of twenty-five years. For many years he was connected with the editorial departments of various music publishing firms (being with the Theodore



Presser Co. in that capacity up to the time of his death) and was the author of some educational works and small pieces, for the most part published anonymously.

Mr. à Becket was one who deservedly held the friendship of a multitude of friends. He was a member of both the Art Club and the Musical Art Club of Philadelphia, and was some time president of the Music Teachers' National Association, the Pennsylvania Music Teachers' Association and the Philadelphia Music Teachers' Association, besides being made an honorary member of several other important organizations.

It is interesting to recall the fact that Mr. à Becket's father was the composer of the patriotic song, *Columbia, Gem of the Ocean*. The elder Mr. à Becket was himself an able musician, and supervised his son's early musical education with such success that the latter made his debut as a pianist at the Walnut Street Theater at the early age of ten. From that time on, his services were largely in demand as an accompanist, as he displayed particular talent and ability in that line.

If there were but more and more men of Mr. à Becket's sincere, industrious and faithful type in the musical profession, it would go far to exalt the calling in the esteem of the public.

It is a common figure of speech and when praising a lady singer to say "she sung like a bird." As a matter of fact, if any singer had as small and unvaried a repertoire as even the most highly accomplished bird, her box office receipts would be minus. However, it is a pretty figure of speech, and carries pleasant connotations. Incidentally the bird must be the originator of the "encore."

"That's the wise thrush; he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture."—ROBERT BROWNING.

Beethoven and Hero Worship

By Robert W. Hawley

Who is great?

Beethoven's posthumous fate at the hands of the world has been settled, and now he sits among the gods. He wrote music which appeals to the sensibilities of men in general, just as Berlioz wrote music which was felt and understood only by himself. It is commonly understood that his muse is stormy and tragic, just as was his life.

But Saint Beethoven is not to be apotheosized. He was to appearance a democrat, but at heart an inveterate snob and toady to aristocracy and material display. When in the midst of such surroundings when unable to impress himself by his intrinsic merit he sought to do so by insolence and rudeness quite becoming a barbarian, and trampling upon the sensibilities of those who happened at hand. Upon one occasion while in Beethoven's company and in the presence of nobility Goethe acted the part of a well-bred courtier; but our master, seeing himself at a most ridiculous disadvantage, upon the inspiration of the moment sought to command attention by the only means at hand—which was to make a disgusting boor of himself.

His attitude toward Rossini was that of jealousy, and in a fit of spleen he remarked that Haydn's music was out-of-date. The only contemporaries of whom he spoke with grace were Cherubini, who was unpopular, and Schubert, who was barely known, and that only for his songs. As Wagner accused Berlioz of jealousy, so Beethoven declared that all successful composers were his enemies.

He had an irrepressible desire to dominate in every direction and field of endeavor. When Napoleon became emperor, the master, who had hitherto lauded him as a hero of the oppressed, now declared him a tyrant—which attitude of change was probably in one sense sincere, although he showed his jealousy of the French monarch when he declared, "I would that I were a general; I would teach him something."

Yet, as Beethoven could neither act nor deport himself as did other men, neither could he musically feel or think as other composers. The directness, power and sublimity of his music is without parallel. At rare moments he is touchingly tender; but though his music has to do with the tragic vicissitudes of mortal life, he failed to reach the ethereal heights which were attained by Mozart.

What Do We Find in Beethoven's Portrait?

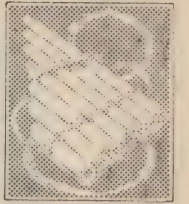
In reading the human countenance we have usually first examined the eye, but not knowing that what we believe to be the expression of that member is very much a kind of a radius around which is expressed the signification of the whole of the rest of the countenance. As example, should we examine the eye alone, shutting away the rest of the countenance, we would discover comparatively little of the soul; but should the lips suddenly be seen to smile, a whole world would be opened to our view. The countenance of Beethoven has been glorified by bombastic German critics as that of the lion. It was, indeed, one of most powerful individuality of mind and character, as well as majestic egotism and a most direct effrontery which in lesser men we know as mere impudence.

There is a genius of the mind, and even of the heart. Then there is a genius of happiness. Beethoven possessed it not; though many lesser men have radiated it. Genius, indeed, may be known as any useful gift which is possessed of an overwhelming power to dazzle, command, and, at the same time benefit, the world.

But this master whose nature may be likened to a combination of that of the lion and the bull was, as a powerful genius but too frequently may be found to be, possessed of a tormenting self-consciousness wholly unknown to Haydn or Mozart and an ever-present sensation of being alone and apart from the rest of the world. How is it possible that such a state of mind, coupled with his painful love episodes, could save him from being to all appearances a gloomy, bitter, crusty, cantankerous old man, even while young in years, whose hidden tenderness and loyalty of heart was little known or surmised? The sorrows of a man of genius are the burdens of a whole world, as the very nature of a great genius is a world of itself; and these sorrows are not to be wholly embraced by the understanding of a world of ordinary mortals, any more than is understood the man of genius himself. The existence of a man of genius is a perpetual crucifixion: he is a sacrifice upon the altar of life; a magnificent atonement by which the rest of the world may be redeemed from ignorance, error, suffering and destruction.



The Music Interest of the American Man of To-Morrow



By CONSTANTIN VON STERNBERG

JUDGED by its outward showings, our progress in musical culture is astonishing. To an active participant in this progress it seems but yesterday that Gilmore's band gave "Music Festivals," with fireworks and cannon obbligatos; that Theodore Thomas, in his Central Park concerts, ventured cautiously, and only here and there, to present to his audiences a movement from a Beethoven Symphony. When one contemplates the programs and observes the audiences of our present Symphony Concerts and reflects that we have traversed the entire distance from the lower plane to the present high, artistic altitude in less than half a century, it seems marvelous. In many of our larger cities, where, twenty years ago, no one would have dreamed of such a thing, we have now large, legitimate, well-equipped Symphony orchestras under thoroughly competent conductors, and the fast growing number of such orchestras indicates that the movement in this direction is in reality only beginning. We may, indeed, be forgiven for regarding the rapid progress with some pride as an additional exemplification of our "unlimited possibilities."

Of course, all these fine orchestras are, as yet, not self-sustaining; it would scarcely be fair to expect it otherwise at this comparatively early stage. Their annual deficits are covered through the liberality of some public-spirited persons who, however, represent but a small fraction of the number of people of means who support them. More honor to them! They prove in true American fashion their faith in the cause of good music and feel satisfied that sooner or later their fine generosity will become unnecessary. This hope, however, though heartily shared by all lovers of good music, will be very tardy of fulfillment unless we begin at once with the uprooting and destroying of a prejudice the disturbing and retarding force of which is not generally recognized; it is the still widely-spread idea that good music instruction is well enough for girls, but not for boys.

Prejudice Threatens Musical Progress

This prejudice threatens our musical progress, besides other dangers, of becoming entirely one-sided in so far as it tends to make our public music *loving*, but not *musical*. That our symphony orchestras have either created or responded to a public demand for good music is undeniable. It is true also that the frequent hearing of good music develops in the listener a sort of instinctive realization of the dignity and distinction of its tonal vocabulary. But it is no less true that without more substantial—and, at least, esthetic—instruction the mere hearing of it begets a purely *sensuous* conception of music; a conception in which neither the emotional, imaginative, nor the intellectual elements have any part; a conception which does not rise above mere "amusement," as Herbert Spencer defines it, and which can never reach the plane on which he puts "pleasure," not to speak of edification.

It is just possible that the proper function of public concerts and recitals are not quite rightly understood. Instead of regarding such public performances as occasional aural feasts, as banquets, distinct from our wholesome but simpler daily fare, they are looked upon as the only repasts worth taking, as the sole promoters of our musical culture. This notion, however, makes for a rather superficial understanding of music; it can scarcely lead to a spiritual appreciation of music and, besides, this modus of fostering musical culture is in no wise analogous to the manner in which a love of literature and the drama are fostered.

The boy who sees *Othello* or *Macbeth* for the first time on the stage is seldom entirely unprepared for it. Either has he read the play, or his school, through religious and historical teaching, as well as through

the writings of other poets, acquainted him with the literary language of elevated thought. The boy soon realizes that in the theater, where he received a living embodiment of the characters and plot of the play, he could not possibly absorb the full, rich purport of the quickly spoken lines; this required either a previous or a subsequent reading of the play. Now, as far as the necessity for mental equipment is concerned, on general lines at least, the difference between a classic drama and a classic symphony is not essential. If all that the most luminous minds in human history have said of music as an educator of the psyche is not totally devoid of truth we cannot and we ought not to expect of good music that it should shower its blessings upon us unless we meet it in an appropriate frame of mind. For this "proper mental attitude of the public in general toward good music, however, we need not hope as long as ninety-five out of every hundred music learners are—girls. (The ladies should not at once scent anti-feministic tendencies behind this dictum; they will recognize very soon that it was expressed in their own interest and behalf).

Many Men Ignorant of Music

The ladies will, no doubt, admit that the overwhelming majority of our men—young and old—are not only ignorant of music in its artistic forms, but that, to boot, they regard their musical ignorance as a fit subject for boasting. It needs but little searching to find the man who tolerates no music beyond *The Old Oaken Bucket*, lest it be "rag-time," who says, "I know nothing about music, but I know what I like" (so does any baby); who, in his mind—if, indeed, not openly—accuses every lover of good music of affectation and hypocrisy; who regards an occupation with good music not only as unfit, but as downright improper, for a boy. This is a very regrettable remnant of the spirit of our sturdy, but rough and primitive pioneer and mining camp times. And it seems to die very hard, for, say what we may, we encounter it with fair regularity among the very men whose financial and social station would justify certain favorable conclusions as to their general culture, and would make it almost an insult to suspect them of such superannuated views. It is this unfortunate prejudice which makes the praiseworthy endeavors of our women needlessly difficult and thankless.

If an illustration is permissible we may take the case of any young girl that is well instructed in music and plays such compositions well as lie within her technical means. Her musical taste is developed; her understanding of polyphony, her appreciation of melodic beauty and harmonic dignity has kindled an honest love of good music in her heart. This girl is called upon by some of her young masculine admirers whom she, naturally, tries to entertain to the best of her ability. What music may she offer them? There is, alas, but small choice; it must be either "rag-time" or some wishy-washy tune from a so-called "comic opera." Woe to her if she ventures upon a piece by Chopin or Schumann. The impeccable dress suit of her visitors would not prevent them from either falling asleep or starting a conversation among themselves and make some cynical, ignorance-betraying, supposed witticism about this sort of music being, no doubt, "much better than it sounds"—as the late Bill Nye said. How it must wound her heart to see the object of her love trampled upon by the very ones she tried her best to please! This case is not exceptional. Let it be emphasized that it is *the rule*, and that it need not be looked for among the masses, but is to be found with saddening frequency in what we are pleased to call our "best circles." There is your "double standard" with a vengeance! A double stand-

ard of culture which opens a wide vista into social relations, matrimonial and otherwise; a perspective not overly pleasant if, looking into the future, we recognize in the girl's husband one of her present visitors.

To say that an interest in good music common to husband and wife could avert all domestic trouble would be silly, of course, but a good deal of it could be avoided if, for instance, both spouses were fair readers of music and would play four-handed pieces, arrangements of the symphony or opera which they either have heard or expect to hear in the near future; or, should one of them be a vocalist or a violinist the other could play the accompaniments. Yes, even without any executive ability, if the husband were only an appreciative listener, an intelligent absorber of good music, it would be fairly certain to obviate much "sitting up with a sick friend" and other things of, perhaps, greater seriousness.

The effect of our boys becoming musical would reach far beyond domestic relations into our communal, national, aye, even into our commercial life. It may—possibly—tend to make our men of affairs less "hard-headed," but if, as an offset, it would make them a little softer "hearted," it would not be such a very bad exchange, and it would even fall somewhat in line with Christian teachings.

By all means let our boys be instructed in music! The singing lessons in our public schools are to be heartily welcomed; they help a little, and so do the boy choirs in our churches. But—my colleagues of the vocal persuasion must not think me ungracious for saying it—the skill of singing and a knowledge of musical art are not identical. Singers that are in a true sense "musical" are rare exceptions, both in opera and concert. While all musical utterances are formed in accordance with the human voice, it remains a fact, nevertheless, that the history of music was made *exclusively* by instrumentalists, though a few among them could also sing. It is for these reasons that the music instruction for our boys should include *instrumental* music. The orchestra furnishes a large variety of instruments to select from, not to speak of the one that has the largest and best literature of all instruments in its favor—the piano. Such instruction would do more than parental teaching to allay those tendencies in our boys which make it at times difficult for us to regard them as children.

Beware of Bucolic Prejudice

The ear that has rejoiced in the "concord of sweet sounds" will soon lose all pleasure in the needless production of unearthly noises. The heart stirred to high, noble sentiments by a Beethoven Sonata will quickly renounce the "fun" of inflicting unnecessary pain upon man or beast. In some mysterious way music begets a gentleness of manners which has no more to do with effeminacy than rowdym has with manliness. As for the fear of effeminating our boys through music instruction, one glance at the portraits of the great master musicians must dispel it instantly.

A still more serious danger do we incur by withholding a knowledge of music from our boys; it is the grave danger of *effeminating the art of music itself*, of effeminating "American music!" Whatever the future may bring us in the way of feminine art creations may be hopefully, but *must* be patiently, awaited. It were entirely premature at present to draw positive conclusions from the few estimable works in painting and music which a few exceptional women have given us. What the arts, as such, are to-day, they have become through the genius and work of *men*. The tendency to leave their cultivation almost exclusively to women is, therefore, fraught with grave dangers.

Confucius said, "Wouldst thou know if a people be well governed, if its laws are good or bad? Examine the music they practice," and Homer's word is well known: "Music was taught to Achilles in order to moderate his passions." It might be objected that in the days of those men music was in its infancy, a new revelation, which, because of its novel charm, was overestimated as to its effects. Let us see what eminently practical men of more recent times have thought of it. Said D'Israeli: "Music is a stimulant to mental activity"—"were it not for music we might in these days say the Beautiful is dead." Montesquieu, nearly two centuries before D'Israeli wrote: "Music is the only one of all the arts that does not corrupt the mind." Luther, still earlier, wrote: "I verily think and am not ashamed to say, that next to Divinity itself, nothing is comparable to music." Somewhat in the same line, Schopenhauer said: "Music is as a shower bath to the soul, washing away all that is impure"—and this is what we are withholding from our boys because of a bucolic prejudice!

Help In Interpretation

By John M. Williams

"It is not the absence of faults but the presence of great qualities which constitutes a work of art."

Most teachers will recognize immediately the type of pupil at whom the above quotation is aimed. Excellent students, conscientious, hard workers, they frequently come to the teacher with the lesson perfectly learned from a technical standpoint but missing entirely the larger significance of the composition—"the message" of the composer. As Edward Baxter Perry, in his illuminating little book, *Descriptive Analysis of Piano Works*, says: "If art is expression and music is an art, then it must express something." Some compositions convey a direct message, others, notably the modern French school, simply suggest a "mood." If pupils of the above-mentioned class could be made to realize that all the arts are correlated and that a knowledge of painting, for instance, is of the greatest assistance to the pianist in thinking out an interpretation, a great step toward the goal would be accomplished.

Have the pupil who plays the piano in a "monotonously correct" fashion study Caffin's *How to Study Pictures* and then explain that a piece of music may generally be analyzed and proportioned much as a picture. The focussing of the high lights, for instance, in Rubens' celebrated painting, *Descent from the Cross*, on the Saviour's head, with the intenseness gradually lessened on the less important characters, has its analogy in music. The climax in a piece of music should be planned and proportioned in relation to the piece as a whole, just as carefully as a painter plans his picture. I cannot imagine anyone giving a really noble performance of a Bach fugue who has not heard (and hearing, understood) the expression, "Architecture as frozen music."

Arnold Bennett says, "the duty of education is to make one curious." When a pupil has studied a piece from many angles instead of one (the technical), a dawning of the larger significance of music will gradually develop. Encourage pupils who are playing Chopin, for instance, to read Perry for emotional suggestion, Huneker for relative values of editions, as well as for the larger meaning; Ridley Prentice, for form, analyses, etc.

I had much rather hear a pupil give an absolutely wrong interpretation of a piece than an entirely colorless one. The wrong interpretation is at least a positive hypothesis to work from and is much easier to develop than the supine, listless performance of the latter type. The latter reminds me strongly of the postulate in geometry that says, "Something cannot come from nothing." Imagination is an invaluable asset to any artist, so encourage your pupils to read more, to see more and to hear more, for only by the cultivation and usage of all the faculties may we develop to the utmost. Any course of reading that is mentally stimulating tends to awaken dormant brain cells, and this activity will make itself felt in the quickened, vibrant reading given by former listless, languid, half-awakened pupils.

Elements and Essentials

By Mrs. Noah Brandt

No student would be permitted to graduate from a university if he had skipped the work of one class. In similar manner no student should be permitted to advance from one step to another until the teacher is firmly convinced that the pupil knows all the essentials of the grade and knows them as well as they could be taught by any teacher anywhere in the world. Therefore the first steps are of prime importance from the point of view of the teacher.

There are four aspects to the problem:

- I. The names of the piano keys.
- II. The notes.
- III. The position and action of the hand and fingers.
- IV. The elements of rhythm.

The Names of the Piano Keys

In learning the keys C is the natural point of departure. It is recognized by its position to the left of the two black keys. Let the pupil find all the Cs on the keyboard. Next let him find all the Bs, then all the As. Passing to the right the same procedure is applied to D, E, F and G. F is also characterized by its position to the left of the three black keys. Having gone through the keys in their natural order the teacher now skips about until the subject is mastered. He does this by playing the keys and having the pupil name them.

The Position of the Notes on the Staff

More difficult is the problem of teaching the notes. This naturally falls into six divisions:

- | | |
|------------------------------|-----------|
| Notes of the upper staff. | { lines. |
| | { spaces. |
| Notes above the upper staff. | |
| Notes below the upper staff. | |
| Notes of the lower staff. | { lines. |
| | { spaces. |
| Notes above the lower staff. | |
| Notes below the lower staff. | |

Having explained the terms "staff" and "clef" we proceed to teach the lines in the upper staff, using some familiar sentence like *Every Good Boy Does Finely*. Then we pass to the spaces, with the word *FACE* for a guide. After these have been learned we add G above and D C below, thus obtaining enough material for the first pieces and exercises.

We now proceed to the lower staff. It is advisable not to delay this unduly, otherwise the pupil will only habituate himself to it with difficulty. By way of introduction we add A above the upper staff and rub out the lowest line. Thereupon we obtain the lower system at a stroke. Here, too, we first learn the lines, then the spaces.

Next we master the notes above the upper staff, up to G; then those below, down to F. Then we repeat the procedure for the lower staff, taking care in every case to apply what we have learned to little pieces.

All this refers to absolute pitch. But relative pitch must also be learned. Taking little exercises with intervals up to a fifth, we ask the pupil to designate the successive intervals, i. e., up two, down one, and so forth. This is very important, and serves as the introduction to playing from notes, as will be shown later.

Position and Action of Hand and Fingers

The operation of the hand and fingers involves three factors:

- A. Position.
- B. Condition.
- C. Action.

Different positions are advocated by different teachers. Personally we prefer that recommended by Leschetizky. But whatever the one that may be chosen, it must be practiced at the table and piano, with the arm resting and free.

The members may be rigid, devitalized or gently stable. That is, they may be so firm as to resist interference; so loose as to hang devoid of position, or just sufficiently rigid to be held in playing position, and still pliable enough to yield to pressure. The latter is the proper condition.

Next comes action. This had best be approached at the table. The most natural point of departure is the separate practice of every finger, the remaining fingers being kept on the table in proper position, though with-

out undue pressure. Hereupon the adjacent and alternate pairs are practiced successively, each finger completing its movement before the next one begins.

The transition from the fixed position (with unused fingers down) to the free one (with unused fingers up) would naturally be accomplished by playing

- A. Adjacent pairs together.
- B. Adjacent threes together.
- C. Adjacent fours together.
- D. All five together, which latter yields the position in which every finger is ready for action.

From here on we begin to practice successive fingers with the unemployed fingers in air.

And here is where practice at the piano logically sets in. Contrary to frequent recommendation we do not favor initial piano practice with the unused fingers down. Unless the fingers are very strong the effort involved tends to destroy correct position and stiffen the wrist.

First we practice adjacent pairs successively, then threes, fours and five. Then we teach the pupil a few "figures," which he is to learn by heart and eventually play without looking at the fingers. The figures in question are the following: *cdefgfed, cdcdefefgfgfeded, cedfegdf, cfdg, cg*. These involve all possible intervals in five-finger position.

After this the pupil plays intervals at command, without watching his fingers. The commands are given just as the printed intervals were designated, i. e., up two, down one, and so forth.

The way has now been cleared for playing from notes. The pupil has learned to recognize the intervals when he sees them, and also to play them without looking at his hands. Playing from notes will thus be comparatively easy. He will be doing exactly what he did a moment ago, only the commands are given by the printed page instead of the teacher. The advantage of this two-sided preparation is that the pupil is now able to follow the notes without looking at his fingers, and the faster progress from now on more than compensates for the time spent in preparation.

The Elements of Rhythm

The elements of rhythm complete our survey of the problem. Although rhythm is a stumbling block to many pupils very little need be said about it at the beginning, since the complexities of the subject do not appear until after the initial stages of instruction have been passed. Much of the procedure as outlined herewith is based on the admirable presentation of the subject to be found in Kullak's *Æsthetics of Pianoforte Playing*.

We may begin by regular counting in groups of four. The pupil accompanies the same by tones on the piano. Thereupon he plays once for every two counts, likewise for every four; later he plays two notes per count, and later still four. The teacher now explains that whole, half, quarter, eighth and sixteenth notes stand for tones of different length as just demonstrated, and he exhibits the corresponding notes. The same procedure is adopted for the rests, the pupil pausing for one, two or four beats, and the teacher showing the corresponding symbols.

After this, measures, bars and signatures are explained, and at a subsequent lesson dotted notes and rests are elucidated. Questions are asked concerning the mathematical relations of the various notes, and tables constructed. However, we do not deem it advisable to go beyond sixteenth notes at present, though the existence of shorter tones may be referred to.

As to the presentation of the various subjects, it is generally best, with a half hour allotted for a lesson, to devote a little time to two of the four subjects. One of these will usually be the action of the fingers, which demands much attention and must be prosecuted for a long time. In the first lesson or two this will be accompanied by the learning of the keys, whereupon the pupil must begin to master the notes. Rhythm will later be interpolated as it is needed.

"INDEED throughout most of the artistic output of Beethoven's 'third period' his aim seems always to be the same, whether conscious or unconscious,—a revelation of 'central peace subsisting at the heart of endless agitation.'"—GEORGE GARDNER.

How Can I Make My Practice More Intelligent?

By PERLEE V. JERVIS

An Address Delivered before the New York State Music Teachers' Association
Convention (New York City, 1918)

It has been truly said that probably in no art is more time fruitlessly spent than in music. Thousands of players spend many weary hours each day in the effort to overcome technical difficulties. In many instances a large part of this time is devoted to the practice of exercises, scales, arpeggios, etudes, and other technical forms.

The remarkable feature of this practice is that such a large percentage of those who are doing it never succeed in getting anywhere. They cannot play pieces musically, neither have they an artistic technic. The reason for this is not far to seek; technical practice, as it is very generally conducted, is nine parts brawn to one part brain; in fact, it never seems to occur to some pupils that there is any connection at all between the brain and the fingers. A majority of students that I have questioned could give no better reason for exercise practice than that it developed technic. When asked how any particular technical form would develop technic the reply was, "why just practice it." "But suppose you do not get the technic, what then?" "Why—er—practice it some more!" This is a good example of unintelligent practice, and a very common one.

Now, unless the player can tell just what any exercise does for the technic and exactly how it does it, he would better let someone else practice it for him and save the wear and tear on his nerves; the final result would be the same—nothing.

Brains, Not Muscle

Piano playing to-day is almost entirely a matter of brains, not of muscle. It demands concentrated thinking, a thorough knowledge of the basic principles of technic, and a constant application of them during practice. When lacking in these essentials the practice of exercises, scales and other technical forms is a waste of time. The average pupil takes no interest in these dry technical forms, and without interest there can be no real concentration. So the player goes on, day after day, working his fingers, with his mind taking no active part in the process; is it any wonder that he never arrives?

In contradistinction to this, what is intelligent practice? In order to practice intelligently you should:

1. Know what you have to do.
2. Know how to do it.
3. Do it.

You will notice the resemblance to the sonata form—first subject, second subject, working out period. Before proceeding to the working out period three other questions should be answered:

1. What is the object of practice?

The first answer that might occur to you is that the purpose of practice is to develop technic, but I believe that there should be a higher end in view. Primarily the purpose of practice should be to develop the highest quality of sympathetic, musical playing. Without doubt, to do this requires technic, but the technic should be the means to the end, not—as is too often the case—the end itself. Music study that begins with mechanics instead of music, puts the cart before the horse, and the only time that it is safe to do that is—as someone has said—when you want to back! A fact that does not always receive consideration is that the real function of practice is to establish sub-conscious playing.

What Technic Really Is

Conceding, however, that the object of practice is to develop technic, let us ask, what is technic? Briefly defined, it is perfect control of the fingers, hands, and arms. In order to be a good pianist one must have every muscle absolutely responsive to the will. A muscle must act the instant it is wanted to do so, and if this fails to come about with even a few of the muscles brought into play in any technical passage no further reason need be sought for the failure experienced in playing it. The average player spends many hours in the wearisome practice of technical exercises

and scales, in the effort to keep the fingers in that supple condition so essential to the execution of rapid movements. Much, if not all, of the drudgery undergone in overcoming or trying to overcome technical difficulties is unnecessary. The real way to conquer difficult passages is not to go over them till one is sick and tired of them, but to get the hand and arm into the most perfect condition possible. This being done, the rest is a comparatively simple matter. This perfect muscular condition may easily be attained by means of a few special physical exercises, fifteen minutes' daily practice of which—away from the piano—will bring all the muscles used in playing under more perfect control in a few weeks than is usually secured after years of practice at the piano. The player can thus eliminate the old and stock forms of keyboard exercises and employ the time saved in purely musical study.

Three Vital Principles

Let us ask next, what are the principles of technic?

The piano technic of to-day is based upon three vital principles, *Relaxation*, *Weight*, and what—for want of a better name—may be termed *Efficiency*. Let me say at the outset that relaxation does not mean flabbiness. A muscle, in order to act, must contract; otherwise it would be impossible to move the fingers, hands, or arms. Relaxation means that contraction is confined to the muscles actually necessary to the performance of any act; all others should be kept in a condition of complete repose. In the forearm are two sets of muscles, the extensors and the flexors. The extensors, which lie on the upper side of the arm, raise the fingers at the knuckle joints and the hand at the wrist joint. The flexors, on the under side of the arm, close the fingers into the hand and pull the hand down on the wrist joint.

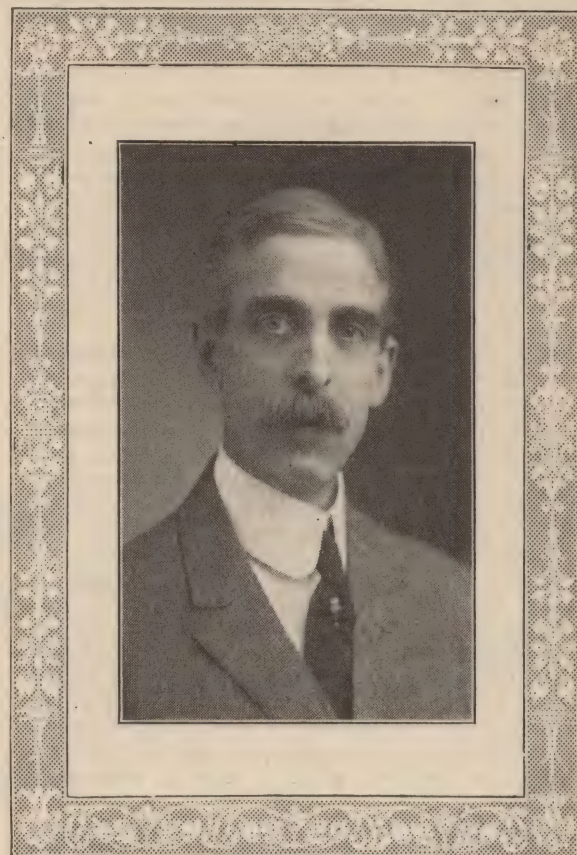
When the extensors contract to raise a finger, the flexors—through muscular sympathy—are apt also to contract. There thus results a condition in which one set of muscles pulls against the other, a condition that is fatal to good tone production and ease of performance and that makes it almost impossible for the player to overcome technical difficulties. What is true of the flexors and extensors is also true in regard to all the other muscles of the hand, arm, shoulder, and back. On this point MacDonald Smith says: "The contagion of the weak muscle is a gross deterrent to muscular independence and control. When a strong muscle is used for work which it does easily, the nervous impulse employed for its contraction is small, and therefore does not tend, by spreading to neighboring nerve centers, to cause contraction of muscles other than those intended to be used."

"When, however, a weak muscle is used for work which it is incapable of performing easily, or when a strong muscle is called upon for an effort which is excessive, the nervous impulse employed for its contraction is very great, and readily spreads to other centers, causing unintentional contractions of the corresponding muscles."

"Obviously, for such work as piano playing, necessitating independent use of a very large number of different muscles, from the fingers to the shoulder-blade, such stiffening or unintentional muscular contraction is fatal, and it is almost equally plain that it will be best avoided by taking care that no one muscle be left in a weak state so as to disturb, when used, the action of others."

When, by means of physical exercises the weak muscles are strengthened and brought under perfect control, relaxation need hardly be mentioned to the pupil. Many technical difficulties arise from wrong muscular conditions; correct the conditions and difficulties frequently disappear like snow under the sun.

Dependent upon relaxation, and next to it in importance, is the principle of weight playing, or tone production by means of arm weight. Weight playing has revolutionized technical study in many respects,



PERLEE V. JERVIS.

notably in the elimination of the striking blow. The application of arm weight enables the player—while keeping the fingers in contact with the keys—to produce a tone of any degree of power from pianissimo to fortissimo. A simple illustration will make the matter clear. Holding this book in my left hand, I allow its back to rest upon the key, which is not depressed because I am supporting the book with the other hand. When the book is released its weight depresses the key, thus producing a tone; this is an example of *released weight*. Now, it will be evident that the loudness of the tone will be limited by the weight of the book. If more power is required than can be obtained by a simple release of the weight, I must, by muscular action, give an impetus to this weight. As power—or loudness—is dependent upon the velocity of key descent, the more energetic the muscular action, the more rapidly the key will travel down, consequently the louder the tone. You will see that there are two kinds of weight, released weight and weight set in motion by muscular impulse; in both forms the book was always in contact with the key. Now for the book I will substitute my arm, the weight of which is held up by its supporting muscles, the fingers resting lightly upon the surface of the keys. When, by relaxing the muscles the weight of the arm is released, a tone is produced, which may be increased to the limit of power by the application of muscular impulse and without raising the fingers from the surface of the keys.

Elimination of Waste Movement

While relaxation and weight are being very generally applied in piano playing, there remains another principle to which not so much attention is given. I refer to *Efficiency*, or the elimination of waste movement and energy. The player who examines his movements carefully will be surprised to find that many of them are not only an unnecessary waste of energy which accomplishes nothing, but are often a positive handicap in the effort to overcome technical difficulties. A few of the most obvious examples of waste are all that can be considered here. In the study of passage work that is to be played at a high speed, many teachers enjoin slow practice with a high finger stroke.

Without entering upon a discussion of high finger action, it may be said, without fear of contradiction, that in rapid playing the fingers must be kept close to the keys. Slow practice with high stroke forms a habit which must be reversed before we can play fast. Why practice to form a habit and then practice to break it? Why not always keep the fingers in contact with the keys, and thus establish the condition neces-

sary in fast playing? Again, in chromatic octave passages the average player strikes the white key near its end, and in order to play the black key pushes the arm forward. To play the next white key the arm is pulled back, again thrust forward for the black key, and this backward and forward movement is continued through the passage. If the white keys are played close to the end of the black keys, it will be possible to play the passage with an action of the hand at the wrist joint without the objectionable push and pull of the arm. Many finger passages composed of black and white keys will be played more easily when this lost motion is eliminated. Waste motion interferes seriously with accuracy; much of it may be eliminated by resting upon every key before playing, and by finding any key's position as a particular distance from the preceding key.

There is another waste of energy which should be carefully considered. If the action of the piano be analyzed it will be found that tone is produced before the key reaches its lowest level. After the tone is heard, the key continues its descent till it rests upon the key bed. Now it will be evident that any pressure or exertion against the key while it rests upon this bed after the tone is heard, is a waste of energy that cannot affect the tone already produced, and constitutes a very serious handicap to the attainment of speed in passage playing, octave and chord work, and other technical forms. It interferes with relaxation and unduly fatigues the player; therefore the instant the tone is heard all muscular exertion should cease and the key be held by just enough weight to keep it from rising. The player who has learned to do this will find not a few technical difficulties disappear, and will also experience an unwonted sense of ease of freedom in playing.

Continuing the simile of the sonata form, we now come to the working-out period and may develop our two subjects. The first of these—"know what you have to do"—has already been partially set forth. To recapitulate: The player's problems are:

1. To secure perfect muscular control and through it relaxation.
2. To produce tone by the application of weight.
3. To eliminate all unnecessary movements and energy.
4. To overcome the technical difficulties present in a passage.
5. To establish sub-conscious action.

How to Do It

How to do all this is another story. An elaboration of this theme is impossible in the time allotted me. Only a few suggestions can be made. Every difficulty has its cause, and in treating a difficulty of any kind we should diagnose the case, discover the cause of the difficulty and know the remedy to apply in order to remove the cause. Take as an example the difficulty experienced by many pupils in attaining speed in passage work. It is caused either by muscular tension, lack of arm control, or unnecessary pressure against the key after the tone is heard. In order to play rapidly the arm must be so perfectly balanced or supported by its own muscles that no weight is carried on the finger tips. While the arm floats, as it were, over the keyboard, the tone must be produced by the action of the finger against the key unaccompanied by any downward action of the arm, the finger action ceasing the instant the tone is heard. Such passages should be practiced slowly with a finger staccato, the action entirely from the knuckle joint, the hand and arm taking no part in the movement. The acting finger should be in contact with its key and not pulled back as the key rises. The fingers that are not acting should rest lightly upon the surface of the keys, which latter should not be depressed in the least. Thus the balanced arm, free from any downward movement, may be quickly secured and high rates of speed easily attained. Again, rapid legato runs are usually played legato during slow practice. In practicing such passages slowly it is futile to practice them legato, as the attainment of speed depends upon the accuracy of their staccato production; hence the slow practice should be staccato.

After knowing what one has to do and how to do it, the doing of it would seem to follow easily. As a matter of fact, it is the hardest proposition of all. As has been said before, the real object of practice is to establish sub-conscious action, or—expressed in another way—to form in the fingers the habit of following certain keyboard tracks. This habit, like all others, is carried on automatically, with little or no conscious participation of the mind.

To form a habit requires many repetitions of the same act, without the least variation from the order of the initial performance. This is precisely the most difficult thing the average pupil has to do, as it demands clear, concentrated thinking and freedom from errors of every kind. Just at this point many pupils fail. It is safe to say that much of the practice hour is often wasted in making mistakes which, of course, have to be corrected. Practice that includes mistakes is worthless as, in so far as it establishes a habit it is a habit of falsity. Mistakes may be prevented by naming aloud each note and the finger that is to play it, then by resting the finger upon the note, after which it may be played.

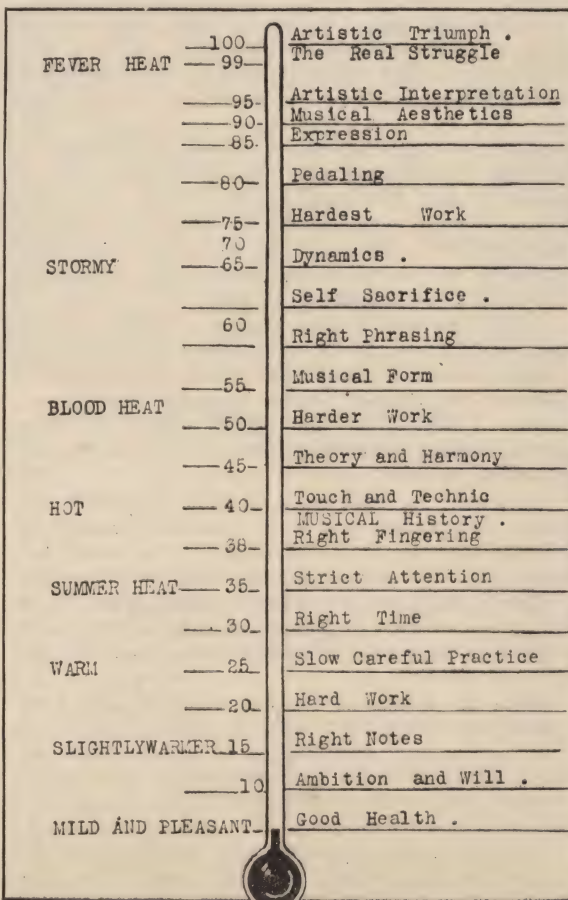
How to Preserve the Pupils' Interest

Finally: how shall this intelligent practice be secured? In a word, by intensely interesting the pupil. This can seldom be done by administering heroic doses of technic. It can be done by applying the principles of technic directly to the study of pieces. THE OBJECT OF MUSIC STUDY SHOULD BE MUSIC, NOT MECHANICS. Most pupils long to make music; when, by allowing them to do so, they become keenly interested, they will, in most cases, cheerfully do any necessary technical work that leads to musical playing, and what is more to the point, through the interest developed, such work is more apt to be intelligent.

In summing up, it may be said that intelligent practice would consist in

1. Bringing the muscles up to the highest state of efficiency and making them absolutely responsive to the will, by the use of suitable physical exercises.
2. In analyzing every technical difficulty, finding its cause and, by the application of the proper remedy, removing the cause.
3. In bringing any passage or composition up to the sub-conscious stage by many repetitions of unvarying correctness.
4. In remembering that the ultimate purpose of practice is, not to obtain alone correct movements, or correct muscular habits, but to secure complete command of musical expression. With this purpose in view we should never play a note without having in mind a clearly defined idea of the musical effect to be produced.

Does all this seem like a Utopian dream? I have not found it so. The youngest pupil can be taught the principles of practice a step at a time and with unceasing vigilance on the part of the teacher, the habit of thoughtful, careful practice will be gradually formed. When this habit is established results will be obtained in a few weeks' time such as do not follow years of the kind of practice that obtains with the average student.



WHERE DO YOU STAND ON THE MUSICAL THERMOMETER?

Imperial Opera

THE imperial restrictions which have been thrown about so many things in Germany by autocrats who have sought to impress their personal ideas upon everything, from music and art to beer and barbers, are by no means new. Frederick the Great, the first of the famous rulers of modern Germany, laid down the following regulations for the guidance of opera composers. Because he was a fair performer upon the flute, he assumed that opera of the future should follow the lines of his inclination.

I. All principal singers must have big arias and different in character, as an adagio aria, which must be very cantabile to show off to good advantage the voice and delivery of the singer; in da capo the artist can then display her art in embellishing variations.

II. Then there must be an allegro aria with brilliant passages, a gallant aria, a duet for first male singer and prima donna.

III. In these pieces the big forms of measure must be used, so as to give pathos to the tragedy.

IV. The smaller forms of time, such as two-four and three-eight, are for the secondary roles, and for these a tempo minuetto may be written.

V. There must be the necessary changes of time, but minor keys must be avoided in the theatre because they are too mournful.

VI. The instrumental accompaniments must be simple and clear.

These restrictions may have seemed very sensible and necessary in their day, but to lay them down for any specific program is ridiculous in the extreme. Far better to follow the play of the crazy Ludwig, who gave Wagner a rein far freer than that ever enjoyed by any court composer.

Rhythmless Pupils

THE percentage of those who are actually "tone-deaf" (unable to distinguish pitch) is very small, although there are all sorts of gradations in acuteness of hearing, and there are some who could never learn to sing in tune or play the violin in tune, who nevertheless succeed in becoming fairly good, though never really fine, pianists or organists. Less attention has been paid to the existence of *rhythm-deaf* persons. The writer himself has never met with any person absolutely devoid of all sense of rhythm; there are some who come perilously near it, and who, if one has them as pupils, need special and patient help in this line. He has in mind one, a fairly bright girl of fifteen, who could not distinguish between 4/4

and 3/4. A rhythm like 2/4, even after repeated explanation and repeated example, would be rendered simply as

Apparently a hopeless case; yet, by intensive study of rhythm, tapping various rhythmic forms on a tabletop with the butt end of a pencil; later, on a single key of the piano; last of all, applying them to a melody with or without chords, this sub-normal characteristic was at last brought right.

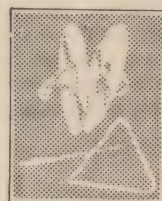
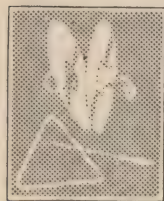
At one time it seemed to the writer that practice in dancing might serve as an aid in this matter, but on conversing with dancing-masters, he found that they met with the same problem, occasionally, and were even more at a loss how to solve it. One of them gave an amusing account of a young man in his classes who was exceedingly attentive and anxious to learn, and indeed acquired the "steps" of various dances letter-perfect, but never would move in time with the music. At last he decided to give him a little extra private instruction, gratis, in an effort to overcome this fault. Keeping him after the class had been excused, he had him stand near the piano, and (the pianist playing very, very slowly) made him go through the proper motion at the striking of the bass, and at each chord of the after-beats. After a few minutes of this practice, the young man stopped and exclaimed: "I see now—you want me to step right along the way the music goes, don't you?" "Why, yes," said the dancing-master: "what else did you suppose we have an orchestra for?" "I never knew until now," said the pupil, in perfect seriousness. "I thought it was just to make it more agreeable for us!"

The moral of this is that teachers should not take too much for granted, as regards the pupil's previous knowledge.


Stems, Tails and Hooks

A Lesson in Exact Notation

By ORLANDO A. MANSFIELD, Mus.Doc.

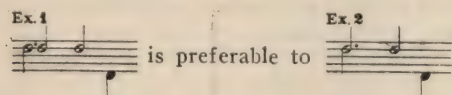


AMONGST the many peculiarities of modern musical notation one fact of more than ordinary interest is that notes are shortened rather than lengthened in value, by alterations to their appearance or by additions to their form. Thus the attachment of a stem converts the whole note into a half note; the filling in of its head changes the half note into a quarter; while the addition of one or more tails reduces the quarter note to an 8th, a 16th, or even a 32nd. In the Dark Ages such things as stems, tails, and hooks were practically unknown in the sense in which we now understand them, or in the manner in which we use them at present. The *brevis* and *semibrevis* were virtually innocent of stems although the *maxima* and *longa*—huge oblong notes—had stems generally on the right hand side. A stem affixed to a white note was occasionally employed in the 14th century to represent variation in pitch to the extent of a semitone. During the same period the position of the stem, up or down, affected the *value* of the note. And while both these anomalies were of very short duration, and of equally limited application, the question of upward or downward stems is still a *pons asinorum* to many a young student, as is also the length to which each stem should be allowed to run. The latter and lesser important point is soon determined, since stems should increase in length in proportion to the number of tails the note requires or possesses, *e. g.*, a 32nd note should have a much longer stem than an 8th note, and so on, *pro rata*. "Sprawling stems," say the late Mr. Clement Antrobus Harris, show "the ill-equipped writer."

But the question of stem direction is not so easily settled. In the writing of more than one part on a single staff, the stems of the notes forming the upper part or parts are turned upwards, and those of the lower part or parts, downwards. This in all cases in which it is essential or desirable that the progression of the parts should be clearly shown; and in accordance with this ruling most hymn tunes and other compositions in "short score" are usually written. A sound produced simultaneously by two or more voices or instruments,—technically known as a *unison*,—should be written with a double stem,  but in the case of two or more whole notes in unison, the note-heads should be linked together, *e. g.*,

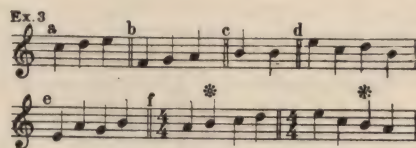


As a general rule simple and dotted notes, indicating unisons of different lengths, should not be placed upon the same stem. Thus



the latter being liable to serious misconception.

When only one part is written on a staff, were all the stems turned in the same direction, the musical manuscript, engraving, or printing, would have an ungainly or ill-balanced appearance. To obviate this we apply the simple rule that, with some exceptions to be noticed presently, the stems of notes above the 3rd line of the staff should be turned downwards (*a*), and the stems of notes below the 3rd line upwards (*b*), a note on the 3rd line being turned either up or down according to the connection (*c*). Thus, at (*d*) the context consists of notes above the 3rd line, consequently the note on that line has its stem turned downwards. At (*e*) the reverse is shown. When, however, the context consists of notes above and below the 3rd line the note on that line has its stem turned in the same direction as that of its predecessor if on an unaccented beat (*f*), but in the direction of its successor if on an accented beat (*a*). Thus the change of stems is made to occur upon an accented beat.



In the case of music for keyboard instruments, double stops and chords for stringed instruments, and in any case in which it is not necessary or imperative to so clearly indicate the part progression, if the notes of the chord are all above the 3rd line the stem is turned down;



if all below the 3rd line, the stem is turned up; and if some be below and some above, the stem is turned in the direction proper to the note furthest from the 3rd line. Thus, in the chord



G is further from the 3rd line than E, consequently the stem is turned in the direction proper to G, *i. e.*, downwards. The same rule applies to double notes and to 8ves; *e. g.*,



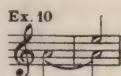
has its stem turned in the direction proper to E, that being the note of the chord furthest from the 3rd line:



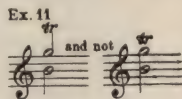
has its stem turned in the direction proper to lower E. while



has its stem turned in the direction proper to lower E. In combinations of struck and tied notes, double stems are preferable to single, *e. g.*,

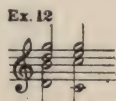


and when in a chord or double notes, one note is ornamented this note should have a separate stem, *e. g.*,






which might mean a double shake.





When, as frequently occurs in music for keyboard instruments, the parts for the two hands are written on the same staff, it is usual and desirable to turn upwards the stems of notes intended to be played by the right hand, and downwards the stems of those intended to be played by the left hand, *e. g.*,

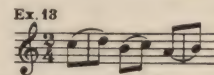


Here, perhaps, it may be well to remark that upward stems are written on the right hand side of a note or chord, but downward stems on the left hand side. But tails are always written on the right hand side of the

stem, *e. g.*,  and , except when a longer and a shorter note are joined with a hook, *e. g.*, . Here the last note has its tail to the left.

It is to John Playford (1613-1693) the good old English "stationer, bookseller, musicseller, and publisher," that we are indebted for the application to printed music of the hook or thick stem or beam, drawn across the stems of consecutive 8ths or shorter notes which, formerly, except in some few specimens of engraved music, had always appeared, whatever their number, with separate stems. The grouped or hooked notes Playford described in an edition of his "Breefe Introduction to the Skill of Musick for Song and Viall," published in 1660, as "Tyed together by a long stroke on the Top of their Tails." Playford's application of his new idea was anything but uniform; and it was not until the 15th edition of his work, published in 1703, that he consistently employed grouping on the modern system, a process which he quaintly described as "Corrected and done on the New Ty'd Note." The practice of the English printer was quickly followed by his fellow-craftsmen in Holland, France, and Germany. But in Italy grouping made somewhat slower progress, a fine edition of Marcello's Psalms, published at Venice in 1724, being "printed after the old manner." The "new ty'd note," however, had come to stay, and by the middle of the 18th century its employment was practically universal.

In the overwhelming majority of cases, notes must be grouped in accordance with the rhythm of the measure, and in such a manner as to show, and plainly show, the beats. Thus $3/4$  would be incorrect, being the grouping for $6/8$ time, and should be written $3/4$ . Nor would the grouping first shown be any better in common time, since $4/4$  would be dotting a weaker accented over a stronger accent. A preferable way of writing the passage would, therefore be $4/4$ . Sometimes a grouping across the accent is employed in order to draw attention to some very marked effect of rhythm or cross accent, or some especially prominent feature of the phrasing, *e. g.*,

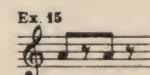


Occasionally and, in our opinion, somewhat inadvisedly, grouping is made to show a change of harmony rather than of rhythm, especially in the case of repeated notes or chords. Here is an interesting example from Sullivan's "Orpheus with his lute:"—

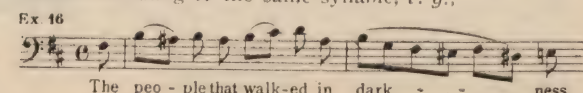


This point, however, is one which concerns the student of composition more closely than the student of musical notation.

In order to preserve rhythmic grouping hooks are often extended so as to include both notes and rests, *e. g.*,

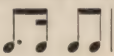
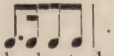


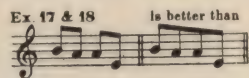
But in vocal music the hooks are not only used to denote the rhythm, but also to show the number of notes to be sung to the same syllable, *e. g.*,



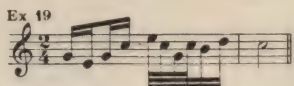
The peo - ple that walk-ed in dark - ness

From the foregoing remarks and illustrations it will at once be seen that while short notes forming a single beat are usually grouped together under one hook, the grouping is often extended so as to cover two or more beats, especially if, as in the last measure of the preceding example, such beats form half a measure.

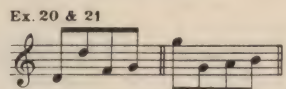
Groups of more than two notes, or of more than three notes of equal value, especially when consisting of notes shorter than 8th notes, are, in many instances, better expressed by being split up into shorter groups. This is especially the case when regular and irregular groups occur successively. Thus 2/4  preferable to 2/4 . A repeated note is often an indication of the best place for group division, *e. g.*,



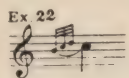
Then when 16ths and shorter notes are grouped, the outer hook runs on to the half measure, the inner hook, or hooks being broken at each beat, *e. g.*,



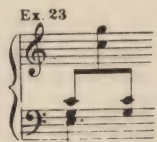
In regard to stem direction, grouped notes follow the rules laid down for single notes. But if, in a single part, a group of hooked notes includes some above and some below the 3rd line, the stems, as in the case of chords, should be turned in the direction of the note furthest from the 3rd line, *e. g.*,



in which lower D and upper G are respectively the governing notes. To this excellent rule there are, however, two important exceptions. The first is the case of grace notes which are, or should be, invariably stemmed upwards, *e. g.*,



Then, in the case of keyboard music, when notes of a middle group skip widely, and are intended to be taken by different hands, the higher notes are written for the upper staff and the lower notes on the lower staff, the hook between them being placed between the two staves, *e. g.*,



This figure is a very common one in song accompaniments and pianoforte music.

Many other rules relative to stems and hooks might be given, but we believe those stated cover all the ground likely to be traversed by the average theoretical student. The observance of these recommendations is more than desirable: it is imperative if the music written is to be legible, or if the music written, printed, or engraved, is to exhibit that combination of artistic elegance and technical accuracy which is always characteristic of the best examples of any department of the delineatory arts. In musical notation and penmanship it is well to remember the advice of Young in his "Love of Fame," and to

"Think nought a trifle though it small appear;
Small sands the mountains, moments make the year."

Developing the Pupil

THE best points in a pupil, as in a plant, develop and expand by warmth. A chilling atmosphere is fatal.

From the first lesson the teacher must make it quite clear that the pupil's ideas on everything are welcome; no teacher can build up properly unless he starts from the level of the pupil's point of view.

To get to know what the pupil thinks, however mistaken his idea may be, is a start in the right direction. There is a vast difference between a pupil taught by telling and a pupil developed by questioning. Telling shuts up a pupil's mind; questioning opens it.—CHARLES W. PEARCE, in *The Art of the Piano Teacher*.

Cultivating a Perfect Staccato Touch

By Mrs. Noah Brandt

NOTHING is quite so delightful to the ear as a perfect staccato touch. To attain it in all its clear, crisp beauty, practice incessantly for a pure legato, as the same depth, strength and elasticity is requisite for both touches. The staccato is so generally misunderstood that it is usually performed in a haphazard way, with a "jerky," upward movement on the surface of the keys, as the general impression is prevalent that it is merely necessary to produce a short effect. Equality is as necessary in staccato as legato playing; the finger must press to the full depth of the key, and straight lines in scales, chords and arpeggios be as rigidly observed as in the latter. For finger staccato, place the finger to be used directly above the key, separating it from the others, and without preparation drop to the full depth of the key, rebounding to its original position. The movement is instantaneous, being so rapid as to be almost imperceptible. Even the wrist is immovable, as the hands are too close to the keys to allow of any wrist motion. After training, the fingers move with great speed and lightness, as the pressure and correct attack produce a perfect result.

For staccato chords and octaves (especially rapid passages in quick succession), the finger staccato is often in use, but generally in conjunction with the wrist. In any case, the latter is always light and unrestricted, as the slightest stiffness impedes the performance. When *sforzando* is marked, a greater pressure from the triceps will bring the sharp, crisp staccato for the desired effect.

A very efficacious method for gaining strength in the wrist is to close the hand, place it directly over the chord or octave to be struck, and without previous preparation take direct aim, rebounding to its original position with closed hands.

Never approach a staccato chord when moving from one to another, as it requires an extra motion, which interferes with the rapidity. One direct aim is sufficient, and when brought again to its original position, aim again, but do not approach or feel for the chord, as it produces uncertainty and nervousness. Preparation involves so much time that virtuosity is greatly retarded, and neither chords nor octaves are ever executed with any degree of certainty. Aiming direct produces absolute security, and precludes any possibility of striking a wrong note, or interval, even with closed eyes, as the fingers become so sensitized and the attack so secure.

The triceps muscles are in constant use when playing the staccato. With the correct attack and all other rules in use for the legato, a rich, round and crisp staccato will ultimately be acquired. All scales and arpeggios should be practiced with the finger staccato, and the chords in all forms from a short distance, and also from a great height above the keyboard.

In dramatic works, where great resonance is required, chords must be trained to fall from any height without hesitation, never once striking a false note. Always practice aiming direct, and perfection will be easily attained. At the outset you may miss again and again, but with patience, the principle being perfect, the result will be equally so. In performing Kullak's *Octaves (Book 2)*, place the hand naturally inside the keyboard, relaxing the fingers and wrist. If the latter has been strengthened by the slow, regular strokes from a great height, it will respond with tremendous speed and lightness, even though at first the endurance will not be so great.

Endurance comes with practice, but at the outset play only a short time, as, even with its correct use, the strength and endurance must be gradually attained. The hand and wrist are very precious to the pianist, and over-straining must be avoided. Hands and wrists can be irreparably ruined by stiff, injudicious practice, but as this contingency arises only when muscles are over-taxed or misused, firm adherence to a thoroughly modern system is all that is necessary. When selecting an instrument for public use, take only one with a large, resonant tone and light repeating action. If the pressure is heavier than the one to which you are accustomed, it is impossible to do justice to the performance, as pressure playing is vastly different from the light, frivolous surface playing so much in use. If every note is pressed to the full depth of the key, the muscles are taxed their full capacity, and even the slightest unaccustomed weight means an added endurance. If, however, you have had an opportunity to use the instrument, and understand it thoroughly, it is a different matter, as the muscles will then respond to a heavier weight. In order to do yourself justice, the chair must be a certain height, an ordinary dining-room chair being about right for an adult from five to five and a half feet. Every detail is of the utmost importance when the ideals are high and great artistry the goal in view.

The Value of Visiting Lessons

By Ethel Van Sickle

OCCASIONALLY a music lesson and visit may be combined to good effect. Give lessons at the home of each pupil about twice a year. This will involve only a little extra work if you make one or two calls a week.

On one such visit I found that the mother was nagging L— to practice more than was really profitable for a very young beginner. During the lesson the family sat in the next room and discussed the child disparagingly until she began to cry. I closed the door and told stories until she felt better. After the lesson L— and I agreed that she would practice each part of her work a certain number of times. That relieved the mother of responsibility, and put the child on her honor. Incidentally the lessons improved, and after a year's time I still use the plan.

One boy became tired in about twenty minutes, and I found that he was sitting on a bench perhaps three inches too high. A chair of the correct height changed practice from a bore to a pleasure.

A—, a very bright and studious piano pupil, persistently held her violin too low, and as a result dropped her wrist into bad position. A visit revealed the cause: her music rack was too low and in order to see the notes she was forced to lower the violin, throwing her work all out of position.

Several small children had the seat at the piano at the correct height, but allowed their feet to dangle unsupported. A few words to the mother usually changed this condition. To swing one's feet is tiresome, and will eventually lead to spinal troubles.

Pianos were sometimes placed in a bad light, either for daytime or night work. Most folks are willing to change any condition working against their children if they are able. All that is needed, usually, is a suggestion from some one trained to see such things.

Sometimes a visit will reveal the fact that some other member of the family plays some instrument, or sings. Your pupil may be interested in playing accompaniments, or a trio, or even a quartette might be arranged. Perhaps the mother or a near neighbor will play duets if encouraged.

Do your pupils really use their notebooks? I have always carefully written out the lesson assignment, with comments on the manner in which the work must be done, together with criticisms of the lesson just played. A written word of commendation is not easily forgotten, and one good grade stimulates a desire for other and better grades.

This visiting lesson will give you an opportunity to discover the kind of music in use in the home.

Ask your pupils to subscribe for a good musical magazine. It makes for broader musical interest, and gives a choice of different styles of music. Pupils usually are forced to play the music which their teacher prefers. Such music may not interest them, or be the kind they really can play best. After all, a pupil's taste is not necessarily bad because it is not your taste.

Each week I select an article from my chosen magazine for each pupil to read. Next lesson I ask questions, and explain the difficult points. Of course I choose carefully the articles which are intelligible for each pupil. The pupil does not receive all the benefit from this plan, I find.

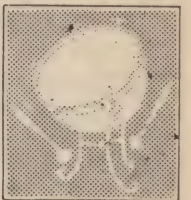
Every lesson contains some work in sight-reading. This is more interesting if new material is used than if the music is "stuff that has been lying 'round for years." The musical magazine is a distinct help here, and also in weaning a pupil away from cheap, trashy music.

Try a few visiting lessons and "see what you can see."



High Lights in the Life of Grieg

Interesting Phases in the Career of the Great Norwegian Master



Grieg's great-grandfather, Alexander Greig (for so the name was originally spelled) emigrated from Scotland to Norway in the troublous times following the defeat of the Scotch in the battle of Culloden, in 1745. Thus Norway owes her greatest composer to Scotland.

Grieg's father, Alexander Grieg, was a lover of music, but his taste was rather for the mild and conventional, not for such as his son Edvard liked and wrote. This same diversity of taste appeared in their love of landscape; when on walks together, the father admired fertile fields and tranquil lakes; the son, towering precipices and raging torrents.

Grieg's mother, whose maiden name was Gesine Hagerup, was a highly talented musician, educated in Hamburg and in London, and, in spite of her family cares, continued to appear in public occasionally as a concert pianist. She began young Edvard's lessons at the age of six years, and he could have had no better teacher.

Grieg had one brother and three sisters. His brother John, though he became a merchant, was a talented violoncellist, and Edvard dedicated to him his great sonata for violoncello and piano.

Grieg was not fond of school, when a boy, and was ingenious in devising excuses for being late; on one occasion he stood under a dripping roof until his clothes were soaked through, so that the teacher might be obliged to send him home. Even when he was grown up, he looked back at his school life with no pleasant memory.

Grieg received his first impetus toward a musical career through personal acquaintance with the great Norwegian violinist, Ole Bull, who had returned from his journeys in America. He was also born at Bergen, in Norway, but thirty-three years before Grieg.

Grieg played some of his youthful compositions to Ole Bull, and the latter, discerning his great talents, talked seriously with Edvard's parents, who decided to take Ole Bull's advice and sent the boy to Leipsic.

Grieg said that when he went to Leipsic he was like "a parcel stuffed with dreams." He was very home-sick, but felt "sure that in three years he would go back home a wizard-master in the kingdom of sounds."

Grieg's favorite teachers were Moscheles, in piano playing, and Moritz Hauptmann, in composition. He proved rather a trying pupil to Richter and to Papperitz, his harmony teachers, as instead of working the exercises in the manner required by the figured bass, he filled them up with weird chords of his own invention.

Grieg had several very talented classmates, among others Arthur Sullivan (known in later years as the composer of *The Mikado* and *Pinafore*). Sullivan was a hard-working, conscientious student, obediently performing every task set him, and it gradually dawned on Grieg's mind that if he wished to succeed he must be ready to do the same. He set himself to work day and night, scarcely allowing himself time to eat and sleep, and the result was a complete collapse. His illness culminated in a case of pleurisy so severe that his health was seriously impaired all his life.

Grieg went to live in Copenhagen, and came under the influence of the older composer, Gade, who urged him to write a symphony.

Grieg, fired with new ambition, endeavored to act on this advice, but the

work was never completed. The second and third movements, however, are now accessible in print as Op. 14, *Two Symphonic Pieces* for piano, four hands.

Grieg became convinced that the North was entitled to a language of its own, musically speaking, and that he would make no effort to conform himself to classical forms and traditions. The Norwegian poet, Nordraak, had a great influence on him in this decision.

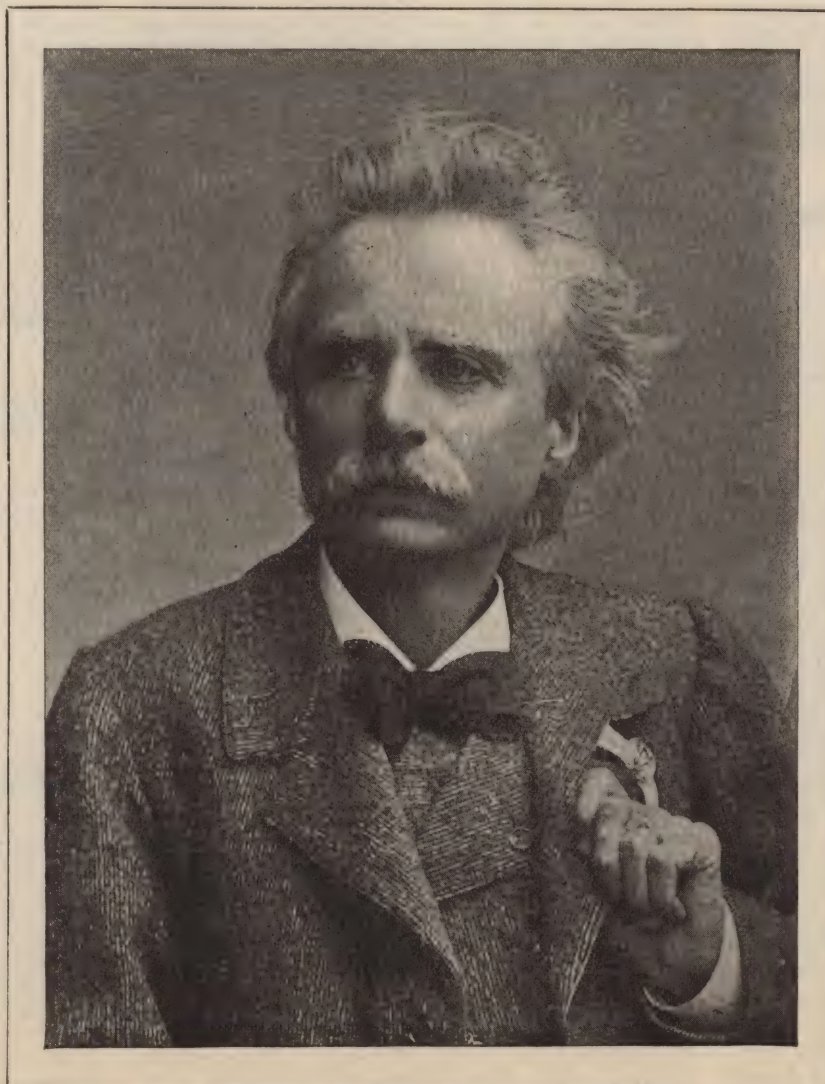
Grieg, when at home on a visit, often enjoyed the society of Ole Bull, and with the assistance of brother John and his violoncello, they enjoyed trio-playing. Ole Bull and young Grieg also played Mozart's violin and piano sonatas together, and together they took long tramps over the mountains.

Grieg's first violin sonata pleased Gade immensely; his second one he criticised as being "too Norwegian," but this was exactly what Grieg was striving for.

Grieg composed an overture *In Autumn* which Gade did not care for, at first sight, and told the young composer to go home and write something better, but afterwards the same piece took the first prize at a competition in Stockholm, where Gade was one of the judges.

Grieg's song, *I love thee*, one of the most impassioned and popular of all love songs, was dedicated to his cousin Nina Hagerup, to whom he had just become engaged and whom he married three years after.

Grieg's prospective mother-in-law had no very high opinion of him. "He is a nobody," she said to a friend; "he has nothing, and he writes music that nobody cares to listen to." The singer Sternberg, however, advised her to wait and see—that Grieg would become famous.



GRIEG

Grieg gave a concert in Christiania in 1866, entirely made up of Norwegian music. It was a great success, and the Philharmonic society appointed him conductor. He remained for eight years, and was in great demand as a teacher. Among his intimate friends was Bjørnson, the famous poet and dramatist.

Grieg's *Sonata in F* for violin and piano attracted the attention of Liszt, and excited his admiration to such an extent that he sought Grieg's acquaintance and commended him most highly, both in private and public, which induced the Norwegian Government to grant Grieg a sum of money. He made a journey to Rome, where he met Liszt again.

Grieg returned from Rome and took up his residence in Christiania again, founding a "Musical Society." He now had another intimate friend in the person of Svendsen, who, likewise, was a distinguished Norwegian composer.

Grieg and Svendsen were honored and aided by Norway at the same time and in the same way, an annuity of about \$500 being granted for life, to each. Gade had, many years previous, received similar recognition from the Danish Government, the rulers of Scandinavia having set a noble example to other countries by their treatment of native men of genius.

Grieg now received an invitation from the great dramatist, Ibsen, to compose music for a theatrical production of *Peer Gynt*. This music is counted among Grieg's masterpieces.

Grieg could not compose if anyone was watching him. He had a little hut built for himself in a picturesque place among the mountains, but it proved to be too near the road and not secure from interruptions.

Norwegian peasants gladly held a "moving bee," and transported it to a more secluded spot. Grieg furnished them with cakes and drinks, and when the cottage and the piano were both successfully moved, sat down and played a *Halling* (a national dance) while some danced and others merrily threw pine cones at each other. Afterward he improvised weird and beautiful music while they listened. Some years later he built the elegant villa Todlhaugen, in a still more beautiful and inaccessible spot, but took his little cabin there to use as a studio.

Grieg was short and frail looking, his back somewhat bent, his hands thin and bloodless yet strong. His face was that of a thinker, a genius. His eyes were keen and blue, his hair long, straight and almost white, brushed over backwards like Liszt's. He suffered much from asthma.

Grieg and his wife were a very well-mated and congenial couple. They had one child only, who died in infancy. She sang his songs most beautifully, although in the latter part of her life she no longer sang in public, as her voice was not strong. Her sister also lived with them for some years, and was much beloved by both.

Grieg was a very lively comrade when in good company; fond of cards, especially whist, and liked to hear and tell a good square jest, but after all the keynote of his character seemed to be a gentle, melancholy resignation, and he soon relapsed into this mood when alone.

Grieg was rather fond of dainty eating; his favorite luxuries were oysters, caviare, Norwegian snow-hen, with a glass of fine old wine. One day while walking with the American composer,

Mr. Frank Van der Stucken, he surprised the latter by stopping in front of an attractive delicatessen shop window, and going into raptures over the display: "What an ideal symphony! How perfect in all its details, in form, contents and instrumentation!"

Grieg's favorite composers were Chopin, Schumann and Wagner, together with his countrymen, Svendsen and Nordraak. In literature his taste was for the best French authors, though the works of Ibsen and Björnson were highly prized by him and had a great influence on his career.

Grieg was once presented with an "order" by the reigning Duke of one of the smaller states of Germany. Being taken by surprise, all he could think of was to thrust it into his hip pocket and say, "thank you." The duchess, who was present, saved the somewhat awkward situation with great tact. "My dear Mr. Grieg," said she, "let me take it and show you how it should be worn," and fastened the decoration with her own hands upon the lapel of his coat.

Grieg's favorites among his own compositions were the *Second Sonata for Violin and Piano*. (Op. 13), and the *Ballade in G minor, for Piano Solo*.

Grieg once went fishing with his friend Frantz Beyer. After a while a musical theme came suddenly into his head, and he jotted it down on a small piece of paper, laying it on a bench at his side. Unobserved by Grieg, a puff of wind carried it into the water, whence it was rescued by Beyer, who read it, put it in his pocket, and then whistled the air. Grieg turned like a flash and said: "What was that?" Beyer answered nonchalantly, "only an idea I just got," whereupon Grieg retorted, "The devil you say! I just got that same idea myself!"

Grieg was granted the degree of Doctor of Music by the University of Cambridge, in company with Tschaikowsky, Saint-Saëns, Max Bruch and Boïto. Two years later Oxford also bestowed the same honor upon him.

Grieg disliked making many new acquaintances, but became warmly attached to those who proved congenial.

Grieg became interested in a hitherto unfamiliar old folk-song which he heard a dairy-maid sing while milking a cow. He laid a piece of music-paper against the cow's side, and wrote down the notes while the girl sang and milked. He told his friend Beyer he had a new song, "fresh from the cow."

Grieg, at the age of sixty, wrote to a younger man:

"Yes, at your age it is ever 'hurrah, vivat, etc.' At my age we say, 'sempre diminuendo.' And I can tell you that it is not easy to make a beautiful *diminuendo*. You will find this out for yourself some day."

Grieg received flattering offers to visit America and make a concert tour, but the state of his health compelled him to refuse. His manner of refusing, when he wished to put a final quietus to the matter, was to name terms so high that they could not be accepted.

Grieg received a three-weeks' visit from Percy Grainger, not long before his last illness, and highly commended Grainger's playing of the *Norwegian Dances*. He insisted on taking his visitor mountain climbing, although so feeble that he could scarcely breathe when he walked. He became depressed in spirit, and predicted that he would never get up there again. This prophecy proved only too true. He was soon obliged to go to the hospital, and on September 3, 1907, Norway's greatest composer passed away.

Grieg's burial place is as romantic, as Norwegian, as his music. Projecting into the fjord there is a steep cliff visible from Trolldhaugen. Half way up is a natural grotto at a point where it can be reached by water only. In this grotto, selected by himself for this purpose, his ashes were deposited some weeks after his cremation. The grotto was then closed for all time, and a stone slab, with the simple inscription, "Edvard Grieg," placed to mark the spot. There he had wished to lie, and there he lies.

Grieg's American biographer, Henry T. Finck, whose delightful little book *Grieg and His Music* has been widely read, says of him: "Grieg's music is as fresh and inspiring as on the day when it was composed; most of it is music of the future. It is only recently that what Mr. Huneker has so happily called the Greater Chopin has come into vogue. The day will come when the Greater Grieg will also be revealed to the public. The time is ripe for him."

Grieg's musical ideal, as he himself put it into words, was this:

"Artists like Bach and Beethoven have raised temples and churches on the heights. I have tried, as Ibsen says in one of his plays, to build homes for human beings, in which they shall be happy and comfortable. In other words, I have noted down the popular music of my country. In style I have remained a 'romantic,' but at the same time I have explored the rich treasure of the folk-songs of my fatherland, and from these manifestations of the Norwegian genius I have tried to create a national art."

The Thumb and Its Agility

By Harold Hubbs

THE common figurative expression, "My fingers are all thumbs" is usually uttered without thought of its hidden "slam" on that somewhat awkward member of the hand.

As a matter of fact the hand when taken as a medium of pianistic expression would suffer more from the loss of the thumb than from the loss of any two of the other fingers. For instance the effect on all kinds of chord playing would be appalling. Octave playing would be out of the question. Scale playing would be paralyzed, at least temporarily. The playing of wide intervals would be reduced almost half, since the average hand can, by using the thumb, play tenths more readily than major sixths with second and fifth fingers.

In piano playing the thumb is dearer than eyesight. If yours refuse to do their work efficiently it is your fault.

The thumb being so unlike the fingers and because of its peculiar functions needs special and separate training.

How often do we find scales and arpeggios crippled by the tardiness of the thumb.

What the thumb needs is *individual dexterity*. Let us get to the piano and try these exercises. Place the left hand at "C-E-G" just below middle C. Play C and E simultaneously with 5th and 3d, then follow with G played by thumb, again play the major 3d C and E, this time followed by "A" with thumb. Play back and forth in this manner allowing the thumb to ascend the scale to middle C and back. Keep the wrist

turned out; not in, and do not allow the hand to rock. Keep the thumb curved and raise it each time till it appears above the hand so as to get more power. Strike hard! But do not allow the thumb to steal from the arm. Practice slowly. Keep the hand quiet and allow it to relax frequently. Repeat this exercise in other keys and also with the right hand.

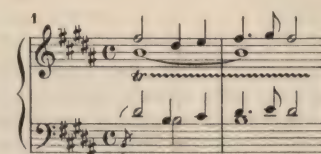
A still better exercise is as follows: Place left hand at C E G (as above) strike G with thumb; follow by E with 3d. Then put thumb under on C, without shifting the hand strike E again with 3d and bring thumb back to G. Go back and forth in this manner allowing the thumb to descend the scale under the hand to C and back. Use E as the pivot-key played by either 3d or 2d. Practice slowly at first, but afterward with increasing speed. Repeat in different keys and use a similar exercise for right hand.

To make this matter more interesting as well as more convincing here is a special example in a great classic that ought to be an incentive. I know of no instance where neat and rapid thumb work is so imperative as is found in the *Prestissimo* movement of Beethoven's *Sonata Op. 2, No. 1*. Have you ever tried to play this and wondered what was the matter? Then try again and watch the thumbs.

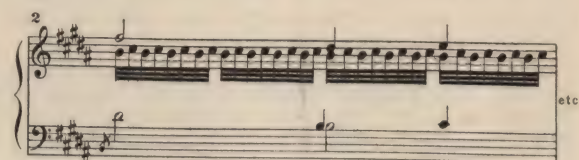
It is said that Anton Rubinstein was especially fond of this sonata and of this movement. It is a wonderful work and to know the real joy of playing it one must have nimble and self-reliant thumbs.

The Accompanied Trill

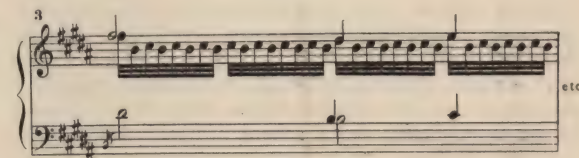
ONE of the most brilliant *bravoura* effects of advanced piano playing is the sustained trill accompanied by melody-notes in the same hand. To execute this in a masterly manner is indeed difficult, but not nearly so difficult as it looks, if one understands the trick. In the early editions of Cramer's *Etudes*, there is one devoted to this particular point; the first measures read as follows:



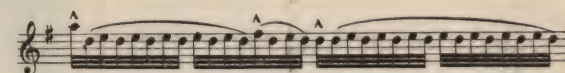
Nine out of ten pupils, unless otherwise instructed, would play it in this way, which is perfectly correct from a theoretical standpoint, but technically impracticable and ineffective.



The true secret of execution is to make what is called a *false trill*—that is, to leave out one trill-note each time you strike a melody-note, as shown in Ex. 3, which is taken from Cramer's *Fifty Selected Studies* as edited by H. von Bülow.



A false trill, well executed, is so effective as actually to deceive the ear: a fact well understood by cornet and flute virtuosos, who occasionally astonish the public by producing from their single-voiced instruments, something that sounds like a simultaneous melody and trill; indeed, it is often written as such, and the execution left to the ingenuity of the performer. We quote this as a fact instructive for pianists to consider.



This device may be applied, with excellent results, to the accompanied-trill passages in the *Rondo* of Beethoven's *Waldstein Sonata, Op. 53*, the *Variation VI* of the last movement of the *Sonata, Op. 109*, and the closing page of the *Sonata, Op. 111*, by the same composer.

Doing and Teaching

It may seem to many that every perfect singer must also be a perfect instructor, but it is not so; for his qualifications (though never so great) are insufficient, if he cannot communicate his sentiments with ease, and in a method adapted to the ability of the pupil; if he has not some notion of composition, and a manner of instructing which may seem rather an entertainment than a lesson; with the happy talent to show the ability of the singer to the best advantage, and conceal his imperfections; which are the principal and most necessary instructions.

A master that is possessed of the above-mentioned qualifications is capable of teaching; with them he will raise a desire to study; will correct errors with a reason; and by examples incite a taste to imitate him.—Tosi, in *Observations on Florid Song*, 1743.

How to Read at Sight and Memorize at the Same Time

By ELLEN AMEY

A Practical Plan Which Should be of Much Aid to Self-help Students

An Editorial Note

Look at a page of Hebrew or Sanscrit; assuming that you are ignorant of these languages, you will not find a single mark upon the page that would give you a clew to the thought buried away in the letter signs.

At the end of a few months study, with someone who knows these languages, you will be able to make deeper and deeper excursions into the pages every day.

There is an analogous condition in music: there are certain things which you must know and be able to recognize if you hope to make rapid progress in any direction.

The monumental stupidity of some people is due to two things:

1. Ignorance and inexperience.

2. Failure to use all of one's mind to grasp the main points quickly.

Ignorance and inexperience can be corrected by patient, persistent work. Failure to grasp things quickly can only be corrected by force of will-power and concentration. Some music students go about their work as though every step were entirely new. As a matter of fact, much of the ground that we are continually going over in music is old ground that has already been covered. Some students never seem to realize this; every exercise and every piece to them is an entirely new piece, every page like a fresh page of Sanskrit to be deciphered.

Most students are far cleverer than they even dream; if they would only see through things quickly their progress would be quicker. If one says the word "CORRESPOND," for instance, and can say it distinctly and understandingly, there is no reason why the word "CORRESPONDINGLY" should baffle the reader.

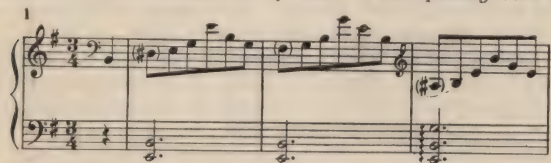
In music, however, there are thousands of students who never seem to realize that a common chord, once played in one piece, is no more difficult to play in another piece; a rhythm once learned does not have to be relearned. Make use of this—you do it constantly in reading—why not in music?

There are certain things that every ambitious student should take a pride in mastering thoroughly. They are:

A. All the tonalities; that is, the Keys. These should be learned thoroughly through tonality exercises and drill in scale playing. It always pays to do this right.

B. All the Common Chords, Dominant Seventh Chords and Diminished Seventh Chords in all keys. One does not have to make an elaborate study of Harmony to get these. Any good book of Arpeggios will give the main facts, although the study of Harmony is always beneficial where possible.

C. The ability to see how melodic passages often seem to revolve around certain chords. Sometimes there may seem to be a note foreign to the chord, but frequently the backbone of the chord is perfectly obvious and only needs a little penetration to find. The opening notes of Chopin's posthumous *WALSE IN E MINOR* is an indication of this. The opening run is



nothing more than the minor chord on "E," with a few foreign tones, such as are called in Harmony "changing notes" or "passing notes." These foreign notes are marked in this example by parenthesis. Observe, by the way, that in this particular instance each of them is just a semi-tone below the harmony-note which follows. In learning, reading or memorizing such a passage as this it is sheer stupidity to learn it note for

note, or measure for measure. Grasp the thing as a whole; note the boundaries—that is, how the run begins and how it ends—these are notes of a chord, those are foreign notes, etc., etc. Then play it just as you would read this page—by word-groups, not by spelling out the letters.

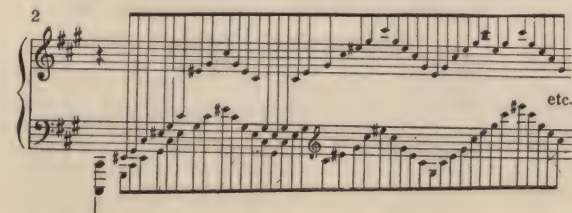
Miss Amey has given some very illuminating examples of how this may be done. The following article is an extremely practical one for teachers to hand to pupils, with the recommendation that it be carefully read.—EDITOR OF THE ETUDE.

THE fact that the ability to memorize and to play at sight, as natural gifts, usually appear singly, sometimes gives credence to the erroneous conclusion that these two accomplishments are antipodal and that from their nature, their cultivation must necessarily lie in different directions. There is, however, no line of demarcation between the two in the essential preparation, for the same knowledge and the same essentials for technic are needed for both. The lack of preparation that is so often found is, in part, due to the fact that the student cannot be brought to realize sufficiently the necessity for adequate technic and the advantage of knowing thoroughly pure basic forms.

It is found that wherever there exists a strong desire for sight reading there is more or less antagonism to technical preparation, and any exactions for memorizing. But whether one plays from a sensation as in reading or from a mental image as in playing from memory, there is needed a reliable technic that has been developed through the practice of basic forms, since these are the nucleus or backbone around which are correlated the inventions of men. In the study and the practice of such forms the hand becomes accustomed to the reaches and skips found in music and can with definiteness prepare for them. It is not too much to say that an untrained hand and indifference to correct fingering will hinder both playing from memory and playing at sight. In a like degree a trained hand may be depended upon to assist by adjustment and its readiness to respond to a mental cue. The mechanism of technic is always bound to suffer if left to be developed through the emotions or through forms that excite feeling. The scientific or pure basic forms should be used for the development of all mechanism, and through their self-establishment one has the advantage of a mental training necessary in the application of knowledge of such material in both memorizing and sight reading.

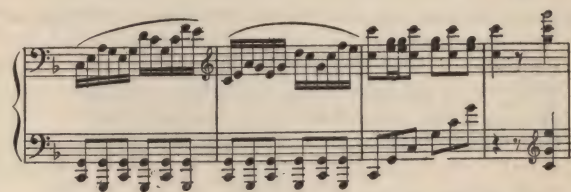
The forms most often used are the major and minor triads and the dominant and diminished seventh chords. These chord forms should be self-established by building them by intervals, as well as through the more simple cumulative process of putting together scale degrees. With these forms thus known the student has at his command material in large units which requires only recognition.

Choosing from old favorites perhaps no example more clearly illustrates the advantage of recognizing a single chord than the C# major triad found at the end of the second part of Rubinstein's *Kamennoi-Ostrow*.



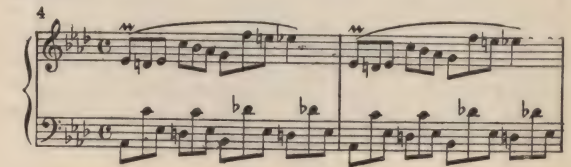
With attention to a detail or two the passage can be memorized at sight, as easily away from the instrument as before it, and it may be played at sight, just

as easily, by one who has developed the mechanism of technic through the study and practice of basic forms.



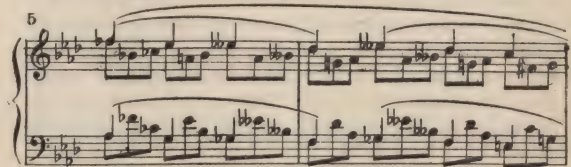
This extract taken from the Grieg *F Major Sonata* for violin and piano, is clear to the musician, but may require elucidation for the student who is not discerning. In the first four measures we find two chords, C and G major, the recognition of which may be forced upon one by a well-trained hand, though the eye may not see it and the ear may not hear it. In the last four measures we find the material to be C major triad. Of this passage in sixteenth notes the upper of each new chord position is an auxiliary note. The rhythm of six-eighth meter may not assist the hand in the playing of a single measure, but it should make clear the fact that the second measure is like the first played one octave higher.

The *A flat major Impromptu* by Chopin is full of intricacies that prove puzzling to the student, especially when memorizing it. In the first measure we find the motive in a clean-cut phrase which is repeated in the second measure.



The musician sees at a glance that the notes of this motive are woven about the chord on the tonic or key-note for the first half of the measure (that is A flat, C and E flat) and the dominant seventh (that is a chord of four notes founded on the fifth of the scale E flat, G, B flat and D flat) with its "ninth" (that is the note F) for the last half. Through the association of these two chords this material should become ineffaceably fixed in the mind.

This passage

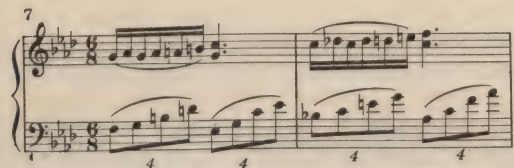


which is found later, usually gives trouble. Analyzed, it proves to be a descending passage of chords in sequence form, beginning each time on the second beat or quarter of the measure, and descending by half steps until four have been played. The hands are virtually placed to play the same notes one octave apart and start with the F flat major triad in second position, but the right hand is required to play an auxiliary note for the second eighth of the triplet, and this note is always found one half step below the following note, the last of the triplet. The left hand gives the key to the passage in the pure chord form.

The combination of invented forms found in the following extract, which is taken from a Mozart Sonata, will give less trouble in reading, and may be memorized at sight, if the two chords and their relationship are recognized and the particular arrangement of the parts of the chords are noted.



Any rhythmic difficulty found in these two measures,



taken from MacDowell's *Scotch Poem*, may be more easily overcome if the mind is clear on the material to be played, which fact should insure the readiness of the hand. In each measure we find a dominant seventh chord, followed by its natural resolution, C minor in the first measure and F minor in the second. The construction of this composition is most ingenious, but wonderfully simple. It may be read or memorized with little trouble, if the technic is adequate, but the student should look to the forms the material of which, for the most part, is purely basic, as is shown by one hand or the other.

In the Rachmaninoff *C sharp minor Prelude* we have an illustration of the advantage of knowing and recognizing the diminished seventh chord, of which the composer has made an extended use filling twelve measures of the middle part. It appears in the ninth, tenth and eleventh measures thus:



We find this chord in pure form on the first and third quarters of each measure. These six chords show two different forms, one of which resolves to F sharp minor and one to C sharp minor. While this passage is shown to descend, the chords are later found in an ascending passage of three changes, or three half measures, after which the form is solidified, and these same chords are carried in a descending passage, two octaves below starting point. The upper notes represent the degrees of the descending F sharp minor scale.



These twelve measures may be read and memorized through the two chord units of which they are made up.

The reading and assimilation of the material of this composition depends upon two factors: First, a knowledge of music which should embrace, at the least, the scale form and the chords, C sharp minor, E major and the G sharp minor, as well as the dominant seventh on G sharp, in addition to the diminished seventh chord. Second, the recognition of a sequence form such as is found at the half close of the first theme, where it is carried through two measures, as follows:



and later through one. When a return is made to the first theme, after the middle part, we find it again, but like the theme, treated with fuller harmony.

Rachmaninoff makes frequent use of this chord in his less-known compositions, *Humoresque* and his *Trio for piano, violin and violoncello*, "dedicated to a great artist." In *La Fileuse* by Raff we find three different elaborate treatments of this same chord.

In Lavalley's *Le Papillon* we find the chord thus:



Among compositions of easier grade we find it in *Pavon* by Sharpe in this form:



In Thoma's *Polish Dance* thus:



The importance of knowing the diminished seventh chord can be appreciated when it is found to be of frequent use by modern composers in music known in every musical household.

It may be supposed that every ambitious student anticipates pleasure in the fact that he may some day be able to play at any time and in any place, the compositions he has studied and to read at sight new compositions. Study should be a preparation for the consummation of this purpose which, in some degree, lies within the reach of all. The hope of these acquirements should not be left to rely too largely upon natural gifts which are often allowed to exclude in a like proportion the study upon which achievement should be based. Every student should acquaint himself with the pure basic forms through study and practice, for sooner or later he will feel the inescapable need of scientific knowledge.

In regard to memorizing, Elson says, "A good musician remembers the sequence of musical ideas and harmonies. He may often alter certain notes, but he will present the fundamental idea." In sight reading, also, a musician reads ideas, not notes alone, through harmonies and note and chord relationship. Through the recognition of basic material he is able to grasp and assimilate the invented forms in large units and in such a manner that their intelligible meaning is never interfered with by mere notes.

Second Nature in Music

Can any one say that a piece is learned until it becomes "second nature"? Certainly none of the great virtuosi would consider it learned. It is rumored that a great Polish pianist who always makes a practice of playing with his eyes shut, never thinks of putting a piece upon his programs until he has played it repeatedly for at least a year. Then he does not have to give the slightest thought to the mechanical side of the performance. For centuries the idea of practice until accomplishment becomes second nature has been known. Plutarch, Shakespeare and Montaigne make note of it. "Habit is second nature," says the last named writer, and all modern psychological investigations point to the need for the consideration of this great fact in all education.

An Interesting Suggestion for Advanced Pupils

Give the same piece—one which affords opportunity for individual treatment—to several pupils, all of whom are in advance of it technically. Let each of them have two or three weeks allowed for the purpose of preparing the piece *unaided*. Arrange for them to come on the same day and play it in succession, all being present. Then the teacher might give his rendering. An hour spent thus, with discussion, might do much to help in the unfolding of personality.—CHARLES W. PEARCE, in *The Art of the Piano Teacher*.

The Finishing Steps

ADVANCED pupils, no less than beginners, present their own peculiar problems, yet there has been but little discussion of them in print. The teacher's final duty to advanced pupils points in four leading directions:

1. To make a final and most serious effort to amend any faults or weaknesses that still exist.
2. To see that the pupil acquires a sufficient and well-chosen repertoire for future public performance.
3. To train the pupil in proper pedagogic methods, in case he is expecting to become a teacher.
4. In general, to lead the pupil to independent and resourceful habits of study.

Strengthening Weak Points

Any really competent teacher knows well what each pupil's weak points are. With one it may be in the matter of rhythm and time-keeping, with another tone, with another memorizing, with still another, sight reading. Whatever it may be, try most earnestly to help the pupil correct it before he leaves you. Often it is possible to arouse a spirit of conscientious effort at this stage which was lacking before. Review a few standard studies, such as Clementi or Czerny, and insist on their being played *strictly at metronome speed*—something which may have been impossible at their earlier study. This often reveals weak points.

A Practical Repertoire

Pupils often leave at the end of their course with either an absurdly small repertoire or one not suited to their future needs. There should be pieces of all styles represented, but chiefly of those styles in which the pupil most excels. The list should not be all classical or all modern; not all long, not all short. The custom of having each pupil prepare a graduation recital is an excellent one, but even one good recital program is not enough, all by itself. The pupil should be taught to judge of the probable tastes of his audience—not the same in every instance—and to choose tactfully just the thing which suits the occasion. He should be instructed in the various little points of etiquette in public appearance—how to enter and leave the stage, how to bow, etc.

Preparing to Teach

Some of the most successful musicians, in the long run, are those who have at the start enjoyed very few musical advantages, and are largely self-taught. Talent, coupled with determination, has accomplished wonders, and the few crudenesses and errors which were unavoidable in such a beginning have been at last amended by study under competent teachers years after the early beginning was made. One most serious drawback to this experience, however, is that a musician of the partly self-made type has usually no idea how to teach beginners, and will meet with disaster at first through not being versed in a properly graded course for the *average* pupil, and partly through expecting from everyone the same amount of zeal and application which was his own even in early years.

To such an one the teacher may be of great assistance by allowing him to be present and listen when he is giving lessons to beginners.

He should also, from time to time, give hints as to the selection of music for young pupils, the choice of different editions and the constantly growing list of new and helpful studies and pedagogic works.

Develop Self-Reliance in the Pupil

Every teacher knows how much detail work is necessary in giving a lesson to a beginner which is omitted in the case of a pupil even in the third or fourth grade. Following on in the same line, when a pupil is at last really growing into an able musician, a certain amount of independence should be not only allowed but encouraged. The perfect teacher is he who at length makes his own help unnecessary.

The advanced student should be led to realize that while there is no such thing as "finishing the study of music," there is such a thing as reaching the point where one may with profit direct his own study.

THE wonderful power of music to minister to the grief stricken has never been more closely observed than now. Music is one of our greatest treasures at this moment. Sophocles said: "If it were possible to heal sorrow by weeping and to raise the dead with tears, gold were less prized than grief." Music will do what gold cannot and it cannot be too highly prized in this time of national crisis.



The Teachers' Round Table

Conducted by N. J. COREY



This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Stiffness and Position

"1. Although playing some professionally, yet I am much troubled with stiffness in my fingers. I am employed in business during the day and do my playing in the evening, both practice and other playing. Can you suggest exercises or medical attention that would relieve the stiffness?"
 "2. Also at what height should a person sit upon a piano stool?"—A. K.

1. It is difficult to "serve God and Mammon," or, in other words, Art and Business. At the age of twenty this must be the cause of the stiff fingers. There are no special exercises that will affect the situation, except the general one of loose, freely moving fingers in everything you play. Stiffness is often caused by a cramped condition of the hand, which in many improperly trained players is purely unconscious and involuntary. Spend much time working for freedom. If you feel that the trouble is physical you might sleep with oiled gloves on your hands. I am afraid, however, that as long as your entire day must be given up to business, and both professional work and practice be done only in the evening, that you will have trouble. You need more time for practice.

2. A player should so regulate his piano stool that his forearm is on a level with the keyboard. The tendency of the elbow should be to lie a little lower rather than higher. If the arm inclines from the elbow to the keyboard a punching motion is very liable to result, downward from the hand, producing a hard tone. If the arm falls slightly lower a good tone may be produced from the grasping position of the hand, but the freest and least tiresome condition, in my opinion, is that which very nearly preserves the level between elbow and keys, although under no circumstances allowing it to be higher.

General Classes and Clubs

"I have a class of nearly fifty who are doing well, some having reached the fifth grade. My patrons now insist on my having classes in theory or harmony for the older ones, and kindergarten for the younger. I would appreciate suggestions for class work. I have in mind classes for the first grade, for the second, and more advanced for the third and later grades. I would like some suggestions as to material for work. Also as to club work which some of my patrons would like. Should such a meeting be held after the pupils' recitals, or on another day?"—M. R.

WHATEVER is done in class must be simple and practical, and not concern itself with matters that need individual consideration. The Kindergarten System by Batchellor and Landon will be most excellent for you in arranging a course of kindergarten work. In the advertising columns of THE ETUDE you will find from time to time announcements of other kindergarten methods, information in regard to which you can obtain by writing the various persons. Do not forget, as a few do, that the advertising pages contain much that will be of help and interest to you. It was Henry Ward Beecher who said that he gained as much information from advertisements in regard to important things that were being done in the world as in the reading columns. In bringing new and valuable helps to your attention it is really the most important part of a magazine. You may have seen articles in THE ETUDE from time to time on these and kindred subjects. From them you may infer that to lay out in the ROUND TABLE any detailed course of lessons for such a class would require the entire page for many months to come. The planning of lessons and programs for your kindergarten you will have to look after yourself, and arrange according to the necessities of each week.

Theory and harmony study may begin in the second grade, but inasmuch as none of your pupils have as yet had any such study, you will find that elementary work will at first apply equally to your most advanced students. Later you can have an elementary class for your beginners, and a more advanced one for those whom you have started on their work. You will find the following very valuable books from which to arrange work for such classes:

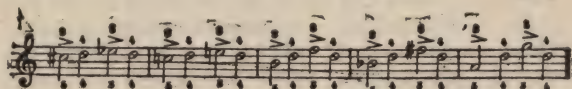
A Primer of Fact About Music, Evans; *Writing Book*, Marks; *The First Year in Theory*, O. R. Skinner; *The Standard History of Music*, Cooke; *Harmony Book for Beginners*, by P. W. Orem; *Pictures from the Lives of the Great Composers*, Tapper. Send to the publisher for lists of collateral material as your work advances.

In line with the information you give in your long letter, I should think, if possible, it would be wise to hold your club meeting on the same day as your pupils' recital, since most of your constituency drives in from the country. Make your pupils' recital short, say from two till three. They are always more successful when brief. Your club could then meet from 3.30 till 4.30, and thus give ample time for all to get home. Make your club organization devoid of red tape, but have a number of officers so as to make as many interested as possible by assigning them something to do. You can easily settle the problem of getting as many interested as possible by making a by-law to the effect that no one can hold office more than two years in succession. Much hard feeling can be avoided in this. Things to do of interest will gradually arise as you get going. Make your fee small at first, but keep it until you can do something in a public way that will interest the community. Use the club to get the whole country around interested in music. Perhaps a similar venture may be able to send us some information that will be to your benefit. Arrange topics for study to take up a portion of your time. As you become established you will get in touch with other clubs in your State, and opportunities for interesting work will arise spontaneously. In a community where you are obliged to rely on your own mutual efforts for entertainment, you will be surprised at the numerous ideas that will be forthcoming from time to time. Kansas is a very progressive State, and her clubs are noted for their endeavors to help each other. Begin, and your future will develop naturally.

Weak Fourth and Fifth

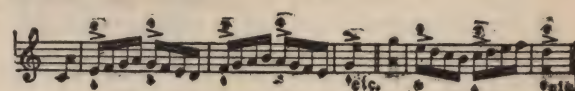
"Will you please tell me what to practice to overcome weakness of fourth and fifth fingers, which prevents my playing little runs or scales smoothly? I neglected to study fingering when learning. Is this the cause of my present trouble?"—L. O.

There can be no question but that the neglect of any department of your work interfered with your development. A well-trained hand demands thoroughness in all technical study. In order to overcome this you should give detailed study to all defects. In this manner you may be able to counteract faults already contracted. The following exercise you will find excellent for strengthening the fourth and fifth fingers, and also increase expansion at the same time. It should be played by the third, fourth and fifth fingers in both hands. Practice also so the accent will come on the fourth finger.



The following is also an excellent exercise for developing even strength for running passages. It should be practiced first with one note to a count, counting two, and accenting the first count with a firm finger stroke. Then two notes to a count. After this three, and finally four notes to a count. Write out these exercises, as indicated in the illustration, so that the accent for the first count will come on various fingers. Such an exercise accomplishes but little if the strongest accent is only applied to the thumb. I have used the four notes to a count for the example, and you can apply the principle elsewhere to great advantage. I find that many students do not understand the principle involved in such changes of accent unless they write

them out so that the grouping is visible to the eye. Two other forms are possible besides those given. Play very lightly when rapidity is attained.



Hand Culture, by Anna Bush-Flint, is a work devoted largely to the technic of the fourth and fifth fingers.

A Scherzo by Chopin

"I am working alone on some piano selections, and am in need of a little advice as to *Tempo* for the Chopin Scherzo in E major, Op. 54. Any other suggestions as to interpretation will also be appreciated."—W. L.

These Scherzi of Chopin's are in reality bravura pieces of a high order, and require a considerable virtuosity on the part of the player in order to give them their highest effect. This means great freedom and ease of execution in order to bring out their emotional content, which is very great. You may have noted by some articles on interpretation of given compositions in THE ETUDE in recent months, that far more space is required for them than could possibly be found in the Round Table. Therefore only limited suggestions can be given along this line. The *Tempo* of the *Presto* may be taken at about 120 for the dotted half note, or full measure. This practically makes your meter groups consist of four measures each. You can best count four, one measure to each count. You may ask, why not write it in measure groups of four counts in triplets? Simply because in a four-count measure your accents would come on the first and third counts, while the feeling is for a sharper accent on the first of each measure as written. The *Piu lento* should be played like an andante movement, with deep expression and feeling, ranging from 100 to 120 to the quarter note. It is a lovely movement and worthy of all the care you can bestow upon it. Gradually work back through the *accelerando* to *Tempo primo*, and at the end close with all the brilliancy and dash you can command.

Prizes

"I am in need of some really inexpensive books for prizes for little pupils. Can you give me a list that would be suitable?"—A. L.

The instinct for rewards is a very human one, and often helps amazingly in inducing pupils to work. Little pupils, in particular, have small sense of progress in playing, so gradually does it come; but the extraneous prize makes an immediate appeal as something worth while to work for. Of books that are interesting to very little pupils there are not many along musical lines. Your prizes should be graded in accordance with the age and intelligence of the student. The only books I know of that are very low in price are the *Child's Own Book of Great Musicians*, by Thomas Tapper. These are unique, consisting of pictures, etc., which the child pastes in spaces provided for them, and when finished the entire book is written and made by the little pupil. The price is so low that you could use any number without feeling the expense. Mendelssohn, Schumann, Mozart, Schubert, Bach and Haydn are in the list. *The Petite Library*, by Edward Francis, is in nine volumes, and consists of miniature biographies of Handel, Haydn, Weber, Mozart, Beethoven, Mendelssohn, Chopin, Liszt and Wagner. They cost but a few cents more each than those mentioned above. Then there are *Reward Cards*, attractively lithographed in colors, which are, of course, still less expensive, the cards coming in sets. The cards contain a colored photograph of the composer's birthplace, and a short biography, with autograph and facsimile of manuscript. Any of these will answer your purpose admirably, a hint that could wisely be taken by many a teacher.

The Art of Playing Accompaniments

By Agnes M. Schaberg

A CELEBRATED English accompanist, Algernon Lindo, writes, "There is no art about which there is so little known as the art of accompanying."

Possibly he writes this because to most people it is no art at all—any facile pianist can play an accompaniment—while to the studied accompanist it is so very subtle an art that he feels he can say very little about it that is concrete and helpful. However, since accompanying as a profession is being practiced by an increasing number of men and women, it may be interesting to the musical reader to go into the subject a bit.

With every enthusiasm the author would encourage students to this most beautiful and fascinating art, although the demands of the profession on the technical side are without limitation.

Let it then be remembered that we approach no road to knowledge from the top of the ladder, but climb, step by step, looking out from rung to rung to that measure of achievement for which we are individually gifted, upon more ascending planes and higher mountain tops, even though we may never reach the "stars."

But nowadays some accompanist goes with almost every Star. There are few La Forges for a Sembrich, and it's a long climb to a Schumann-Heinck, yet several women (at present Miss Evans) traveled with this star of first magnitude. Thus there is every encouragement to believe that with study, devotion, and determination even the humblest player may reach a worthy goal.

After all, the successful man or woman is not always the most gifted. One with a fair degree of talent, pluck, enthusiasm and industry, personally and business ability often climbs the farthest. For every accompanist certain inborn capabilities are desirable, if not necessary. The first essential is the ability to read music fluently at sight. This can be aided and cultivated to an astonishing degree by piano duet, trio and especially quartet playing, and by accompanying singers or instrumentalists, *in tempo*, at sight.

Acquire a Wide Repertoire

Sir Frederick Cowen said, "Never read anything, know everything,"—which I would like to amend by saying, "Read everything and know everything as well." It is therefore best to own standard collections of songs, and arias, oratorios and opera scores, or collections of known instrumental works, trios, quartets, etc., if he is busy with instrumentalists. I am taking for granted that the embryo accompanist is a well-grounded player, who continues his pianistic studies, hearing great artists for interpretation.

It is not necessary that the accompanist be a solo concert player or a singer; indeed, in that case his own ideas of interpretation may be too decided. Elasticity of idea and emotion to suit the mood of any singer must be the ideal. Many people earn their vocal training by exchanging their services as accompanist, and this is most valuable practice. Even more useful is a long apprenticeship as "studio accompanist" in a teacher's studio. Thousands of selections and dozens of personalities will then vary his experience.

From the studio to the concert stage after pupils and concert recitals is not very far, but a concert career is more uncertain, and its success depends on a great variety of circumstances, chance and financial backing playing a considerable part.

To the amateur accompanist a few suggestions may be helpful.

Practical Suggestions

1. It was formerly not the habit of accompanists to put themselves in abeyance by playing softly. A great deal of piano and pianissimo work is now done, the soft pedal is freely used; only in solos and passages of great dramatic intensity are forte and fortissimo necessary.

2. By playing rhythmically; that is, by accenting correctly, the first beat in 2/4 and 3/4 time, the first and third in 4/4 time and the first and fourth in 6/8 time, etc., the player is helping the singer express his meanings, as all important words and accented syllables in poetry are placed on the rhythmic beats. Playing rhythmically with instrumentalists is of no less importance, however.

3. Tempos should be followed as accurately as indicated. In singing one allows for breathing, thereby indicating the phrasing as well as keeping the meaning. European artists take far less liberties with the

tempo than American ones as a rule. As the ultimate ambition of every soloist is to sing or play with orchestra, it is well to remember that instrumentalists and orchestra "wait for no man."

Legato playing, unless otherwise notated, is also to be cultivated *intensively*, especially by the vocal accompanist. As it is the singer's ideal to sing a perfect legato—to let the breath flow evenly, it must be also the aim of the player—aiding legato production by careful pedaling, one pedal flowing into the next. Many accompanists poke, or staccato their chords. The Leschetizky method of locking them is a great aid to smooth chord legato.

4. Knowledge of several languages, especially the Italian, French and German, is desirable and even necessary, for the accompanist should also be interpreter. Translations are seldom literal, often grossly untrue, owing to the necessity of rhyme and rhythm, therefore to grasp the subtle meaning of German nature songs, the fine nuances and delicate humor of the French and the dramatic intensity of the Italian, one should be a linguist.—(See Doudd's "Desert.")

Women In Music

The November Etude will be devoted in large part to the work of "Women in Music"—particularly American women.

It will surpass in all ways our Woman's Number put out ten years ago, an issue which proved deservedly popular.

Americans take a pride in knowing that our country has been a land of glorious opportunity for women in all branches of human endeavor.

American men entertain a respect and regard for the intellectual and personal efficiency of women hardly equaled throughout the world.

American women have accomplished wonderful things in music and this issue, with a music section composed almost entirely of the compositions of women will be one of those Etudes which our readers keep for reference for years.

In addition there will be the usual fine selection of "practical", "tell how", "get ahead" articles which have made The Etude famous for its general usefulness.

Cultivate the Imagination

As the singer is dramatist, painter, poet, imagist, so must the accompanist be all these things. He must imitate everything, from the trotting of horses (*Die Post*, Schubert) to the hissing of waters (*Liszt, Lorelei*), paint the deserts, express with tone color the quality of the orchestral instruments, and even the clarity of a star.

5. Therefore the imagination is one of the greatest forces of an accompanist.

A vocal pupil remarked to her teacher, "I have never traveled. I think if I could see the things I must sing about, I could put more understanding into my songs." "Then you must read," said her teacher, and straightway the pupil began to fill her imagination from books until she could realize her dreams of the visible world.

One can express nothing from a blank mind; words and tones must mean images and emotions, and the musician who *sees* and *feels* will ultimately convey at least part of his vision. He must learn from both "books and stones," from "trees and running brooks," from "sunshine and storm," but best, from life and its deepening emotions; translate into his art what he has seen, both with visible and the inner eye, with heart, brain and soul—then give unto the world his message and vision of Beauty through music—for—

"Life said to the Artist, 'Show my dream.
That men may know me loftier than I seem.
Not only kin and servitor of the clod,
But the veiled Image and the Thought of God.'"

What Is a Good Piano Hand?

By Alice M. Steede

We are all so accustomed to regarding the shape and size of the hand as of importance in pianoforte playing that it comes with somewhat of a shock to read that a "good hand" or a "bad hand" for the piano is mere jargon, and further, that "the hand, fingers and thumb must be sufficiently large to stretch an octave, but after this is conceded the rest is idle talk!" And this from no less an authority than Tobias Matthay; and yet, there is surely something to be said on the other side! All the great teachers—McDowell, Mason, Letschitzky, are agreed on the necessity of looseness, and we all know that some hands naturally have this quality in a higher degree than others.

The question then arises, Which type of hand conforms best to the requirements of piano playing?

There is a popular belief that the possessor of an artistic hand is naturally endowed with exceptional musical ability. Like most popular fallacies, there is a grain of truth in this. As a rule, we find such a hand joined to a mind of quick perceptions and sensitiveness. But it has its defects; the arm behind it is generally too light for good tone production, and the fingers are weak. The opposite type of hand is still more undesirable—a stiff, unyielding member, short-fingered and jointed solidly at the wrist, the flesh resembling leather more than anything else, and devoid of spring as a piece of wood!

To our mind, the ideal hand is of medium size and fairly compact, but very loosely jointed at the knuckles and wrist. The stretch between the thumb and fifth finger may not be anything remarkable, but good stretch between the fingers themselves is necessary. When it comes to playing full chords and rapid sixths, that is what counts, not the ability to strike tenths. The thumb should be long and loose enough to touch the base of the fifth finger, otherwise rapid scale and arpeggio playing is impossible.

Another point of great importance is the correlation between brain and fingers. In the trained musician, as in the skilful surgeon, this connection should work with lightning rapidity, and without it artistic playing is impossible. A quick sense of touch is indispensable.

The hand of D'Albert does not bear any striking resemblance to that of Paderewski, nor was Brahms' hand formed on the model of Chopin's, yet all these performers must have had the same essentials—sensitive finger tips, muscles like rubber for flexibility, and steel for endurance, and that instant connection between brain and fingers which is necessary for the true expression of the musical ideas.

Saving a Precious Half Hour

By Mrs. Jerry Porter

IN these days of golden minutes the whole world is striving to save time. Here is a way in which almost any piano student can clip off fifteen minutes or a half hour from the thread of time and add it to the practice period.

Did it ever occur to you that the first fifteen minutes of practice, and often the first half hour, is devoted to "warming up" the fingers? This simply means getting a better circulation. Of course, it can be done at the keyboard, but at a waste of time.

One famous pianist had a way of soaking his hands alternately in baths of cold and then hot water in order to stimulate the circulation, before practicing.

Massage with alcohol, or witch hazel is quicker and often more agreeable. The physiological effect of alcohol is to dry the perspiration of the hands, which many pianists are afflicted with. If you don't have the alcohol handy, use cold water and a little salt. Wet the arm from the finger tips to the elbow, take some salt in the hand and rub it briskly and gently up and down the arm and then wash off with cold water.

The sensation following this is usually a peculiar exhilaration and one that makes one all the more eager for practice. It really does away with much of the sluggishness that one has at the beginning of the practice period.

"One should seek for discipline in liberty, and not in the formulas of a decrepit philosophy, good only for the feeble; do not listen to any one's counsels, except as you would to the passing wind, or as we would recount the history of the world."—CLAUDE DEBUSSY.

ROSE LEAVES
SONG WITHOUT WORDS

A refined drawing-room piece of originality and melodic charm. Grade IV.

Allegretto con grazia M. M. ♩ = 108
marcato il melodia

HARRY PATTERSON HOPKINS

The musical score for "Rose Leaves" is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and mood are indicated as "Allegretto con grazia" with a metronome marking of 108. The piece is marked "marcato il melodia". The score is divided into measures, with measure numbers 5, 25, and 35 indicated. Dynamics include *mf*, *f*, *pp*, *dim.*, *rall.*, *Tempo I.*, and *morendo*. Pedal markings include *Ped. simile* and *l.h.*. The piece concludes with a final chord marked *pp*.

MINUET IN ANCIENT STYLE

WALTER RÖLFE

Introducing Paderewski's famous *minuet*, preceded by some suitable original material. Grade II $\frac{1}{2}$

Molto moderato M.M. ♩ = 126

Molto moderato M.M. ♩ = 126

mp

mf

cresc.

"Menuet a L'Antique" (Paderewski)

mf

f

mf

Fine

melodia assai marcato

f

ff

mp rall.

D.S.

YELLOW BUTTERFLIES

WALTZ

A lively drawing-room waltz, not difficult to play but requiring nimble fingers. Grade III.

MATILEE LOEB-EVANS

Tempo di Valse M.M. ♩ = 144

Measures 1-24 of the waltz. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *mf*, *cresc.*, *rit.*, *a tempo*, and *f*. The piece concludes with a *Fine* marking and a repeat sign.

TRIO
cantabile
mf con grazia

Measures 25-36 of the Trio section. The tempo is marked *cantabile*. The music is more lyrical, featuring a melody with fewer triplets. Dynamics include *mf* and *con grazia*. The section concludes with a *D.C.* marking.

* From here go to the beginning and play to Fine, then play TRIO.
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SALUTE THE COLORS

MARCH
SECONDO

A. E. WARREN

A rousing military march, with a splendid swing.

Tempo di Marcia Spiritoso M.M. ♩ = 126

*mf**f molto marcato**mf**f marcato**ff*

TRIO

*sf**mp poco tranquillo**cresc.**mp*

SALUTE THE COLORS

MARCH

PRIMO

A.E. WARREN

Tempo di Marcia Spiritoso M.M. ♩ = 126

The musical score is written for piano and features a variety of musical notations and dynamics. It begins with a treble and bass staff in 6/8 time, marked *mf*. The melody is characterized by eighth-note patterns and slurs. The score includes several measures of chords and arpeggiated figures. A section marked *f molto marcato* features a strong, accented melody. This is followed by a section marked *f marcato* and *ff*, with a tempo change to *mp poco tranquillo*. The score concludes with a *cresc.* marking and a final chord. The piece is composed of 32 measures in total.

mf

f molto marcato

f marcato

ff

mp poco tranquillo

cresc.

mp

TRIO

SECONDO

cresc.

con vigore

sfz

ff

sfz

ff

SARABANDE

From Sixth Sonata for Violoncello in D major

SECONDO

J. S. BACH

Arr. by B. Tours

Imposing and expressive. One of the most moving of Bach's slow movements, beautifully arranged.

Lento M.M. $\text{♩} = 72$

p espressivo

cresc.

pp dolce

cresc.

dim.

p

mf

mf

mf

mf

p dolce

poco cresc.

f

p dolce

poco ritard

pp

cresc.

f

p

dim.

pp

8

cresc.

sfz

8

con vigore

ff

8

3

4 5 4

8

3 5 1 2 5

8 4 1 3

SARABANDE

From Sixth Sonata for Violoncello in D major

Arr. by B. Tours

PRIMO

J. S. BACH

Lento M.M. $\text{♩} = 72$

p espressivo

cresc.

8

pp dolce

cresc.

dim.

p

mf

mf

poco cresc.

f

8

p dolce

pp

cresc.

f

p

dim.

pp

poco rit.

MAY NIGHT

NOCTURNE

A graceful and melodious lyric, well worth careful study. Grade IV.

HERBERT RALPH WARD

Andante M.M. = 54

mf molto legato

Ped. simile

f

rit.

mf a tempo

rit.

Animato

p

mf

l.h. 8--

f

l.h. 8--

f

l.h. 8--

Tempo I.

mf molto legato

Ped. simile

f

rit.

THE SWING IN THE ORCHARD

Tempo di Valse M.M.♩.=54

[illegible]

SOUVENIR OF ITALY

TARANTELLE

An interesting *tarantella* movement lying unusually well under the fingers. Grade III.

Vivace M. M. ♩ = 144

LEON P. BRAÜN

sf *mf* *sf con spirito* *mf* *mf scherzo* *sf* *D. S.** *TRIO leggiere* *mf* *Fine*

WALTZING ON THE PIER

L. LESLIE LOTH

Tempo di Valse M. M. 54

p

il basso marcato

p e dolce.

a tempo

cresc.

mf

dim. e rit.

p

rit.

p

'NEATH SUNNY SKIES

SPANISH DANCE

A vigorous characteristic piece by a popular writer. Grade IV.

C. W. KERN, Op. 365

Allegretto M.M. ♩ = 66

The musical score is written for piano in 8/8 time. It begins with the tempo marking 'Allegretto M.M. ♩ = 66'. The first system features a forte (ff) dynamic. The second system transitions to a 'Tempo di Valse' section with a mezzo-forte (mf) dynamic and includes a crescendo (cresc.) marking. The third system returns to the original tempo with a mezzo-forte (mf) dynamic and includes a 'rit.' (ritardando) marking. The fourth system is marked 'tranquillo' and 'p' (piano). The fifth system includes a 'rit.' marking and a 'p a tempo' marking. The sixth system is marked 'f' (forte). The seventh system includes a 'ff' (fortissimo) marking and a 'Fine' marking. The eighth system concludes with an 'Allegro' tempo marking and a 'ff' marking.

The first system of the musical score for 'SCOUTS' RACE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains several measures of music with various fingerings indicated by numbers 1-5. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment. Dynamics include *ff* (fortissimo) and *rit. D.S.* (ritardando, Da Capo).

SCOUTS' RACE

A good teaching or recital piece, in the minor key. Grade III½.

PLATON BROUNOFF

Allegretto scherzando M. M. ♩ = 108

The second system of the musical score continues the piece. It features two staves with treble and bass clefs. The upper staff has a key signature of one flat and a 2/4 time signature. The lower staff has a key signature of one flat and a 2/4 time signature. The music includes various fingerings, dynamics such as *p* (piano) and *pp* (pianissimo), and a *ritard* (ritardando) section. The system concludes with a *rit. D.C.* (ritardando, Da Capo) instruction.

CHING LING

THE CHINESE DOLL

CONSTANTIN STERNBERG, Op. 116, No. 3

From the set of pieces *The Dolls*, dedicated to Miss. Josefa Hofmann daughter of the famous pianist. Grade II $\frac{1}{2}$

THE POETIC IDEA

Aims to express the shrill contrast between the oriental and the occidental. The Chinese melody strikes us strangely because the Chinese scale has only five tones; what we call the Fourth and the Seventh of our major scale are missing in the scale of the Chinamen. As they, consequently, have no harmony in our meaning of that word, the ac-

companiment is made here from the occidental scale while the melody adheres strictly to the Chinese scale. The Waltz movement, beginning at measure 50 must display all the gracefulness of the American manner of dancing, in order to make the contrast as striking as possible.

THE TECHNIC

Special attention should be paid to the proper holding of double stemmed notes, such as occur in the left hand of measures 17 to 23 and in both hands of measures 41 to 46. In measures 17 to 21 the left hand

should learn to put the 3d finger *over* the 4th and do it without a break in the legato.

NOTICE

When playing the piece for friends or in public, the player may speak the words (supposedly spoken to the doll) and hold the chords of meas-

ure 49 and 81 until all the words are spoken.

Now, Ching Ling, it is your turn! Show me one of your Chinese dances. I do not know the music, so you sing the melody and I will play some sort of an accompaniment to it.

The musical score is written for piano in 2/4 time, key of D major. It consists of 33 measures. The first measure is marked *pp* (pianissimo). Measures 17-21 are marked *pp sempre staccato*. Measure 9 is marked *mf* (mezzo-forte). The score includes various musical notations such as stems, beams, slurs, and fingerings. The piece ends with a double bar line at measure 33.

Measures 34-48. The score is in G major, 2/4 time. Measures 34-40 are marked *p* (piano). Measures 41-48 are marked *ff* (fortissimo). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *p* and *ff*.

Now, Ching Ling, let's dance
the American way:

Measures 49-77. The score is in G major, 2/4 time. Measures 49-57 are marked *pp* (pianissimo). Measures 58-67 are marked *f* (forte). Measures 68-77 are marked *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *pp*, *mf*, and *f*.

Oh, Ching Ling, our way of dancing evidently does not
suit you; so, you better dance your own Chinese way.

Measures 78-102. The score is in G major, 2/4 time. Measures 78-80 are marked *pp* (pianissimo). Measures 81-84 are marked *p* (piano). Measures 85-89 are marked *f* (forte). Measures 90-93 are marked *ff* (fortissimo). Measures 94-102 are marked *p or f* (piano or forte). Fingerings are indicated by numbers 1-5 above or below notes. Dynamic markings include *pp*, *p*, *f*, *ff*, and *p or f*.

a) The two concluding measures may be played either softly or loudly, though the soft ending forms a better conclusion because the contrast with the preceding fortissimo is more effective.

W. A. MOZART

One of the smaller gems by Mozart, striking in its anticipation of the modern employment of certain dissonances. Grade IV.

[illegible]

BY MOONLIGHT

HOMER GRUNN

An interesting song without words by one of the promising younger American composers. Grade III

Moderato M.M. ♩ = 72

The musical score for "By Moonlight" is written for piano in 3/4 time, key of B-flat major. It consists of eight staves of music. The tempo is Moderato, marked with a metronome of 72. The score includes various dynamics and articulations: *pp*, *p*, *mp*, *dim.*, *cresc.*, *poco rit.*, *rit.*, *a tempo*, *sost.*, *poco rall.*, *rall.*, *espress.*, and *D.C.*. The piece features a variety of musical techniques, including triplets, sixteenth-note runs, and a final section marked *poco rall.* and *D.C.* (Da Capo).

LA REVE

J. F. ZIMMERMANN

A playable recital piece with excellent opportunity for practice in tone production.

Moderato

VIOLIN

PIANO

P dolce

p

mf

mf cresc.

Piu moto

Fine mf

f

p

p

Piu lento

accel.

D.S. *

p *mf* *accel.* *rit.*

p *mf* *f* *p*

TRIO

p *mf* *f* *p*

p *mf* *rit.* *D.S.*

* From here go back to ♫ and play to Fine, then play Trio.

ITALIAN SONG

P. I. TSCHAIKOWSKY

An easy classic in a charming arrangement.

Arranged for violin with piano accompaniment
by ARTHUR HARTMANN

Vivo M.M. ♩=72

VIOLIN

PIANO

p *f* *p*

p *f* *p*

p *f* *p*

IF YOU LOVE ME

JAMES CLARENCE HARVEY

Mr. De Koven's very latest song, written in his happiest vein.

REGINALD de KOVEN, Op. 403, No. 1

Andante con sentimento

*mp**poco cresc.*

If I love you it is not strange, For love is sweet. So dear thou
 love! if you love me, Then love is sweet. If, in your

*mp**rit.**poco cresc.**cresc. poco agitato*

art, love could not range, Thou art com-plete. In all that mak-eth wom-an fair — My love, thou art be-yond com-
 eyes, it's sign I see, my joy's com-plete. The ten-der gleam of love's bright ray Shall flood with light your dark-est

*poco agitato**cresc.**colla voce**rit.**atempo*

pare — It is not strange, Oh, Beau-ty rare, Oh, Beau-ty rare, If I love you, If
 day. — With - out a cloud, shall be your way, shall be your way, If you love me, If

atempo

Allegro a la Valse
con sentimento

I love you love you me If — I love love you. It is not
 you love love me. With out a

*cresc.**cresc.*

strange, Oh! Beau - ty rare that for I love love you. *poco accel.*
 cloud, shall be your rare way that for I love love you.

*poco rit.**p**atempo**atempo**rall. molto**atempo*

But, Oh my you For I, for I love you.

*colla voce**atempo*

SWEETHEART, I'M DREAMING OF YOU

CHARLES W. H. BANCROFT

RALPH KINDER

The refrain of this taking song is the principal theme of Mr. Kinder's successful number for organ or piano entitled *At Evening*.**Moderato espressivo***p tempo ad lib.*

Don't you re - mem - ber the

old tryst - ing place, Down where the wild ros - es bloom? Don't you re - mem - ber the prom - ise we

made, — Un - der the stars and the moon? There is a place that I know, —

And off' in dreams there I go. Where you a - wait ear - ly or late, All ra - diant with

love - light your dear eyes a - glow. Now I am far o'er the blue, Thrilled by the thought that you're

true; — Though we're a - part, love fills my heart, While sweet - heart I'm dream - ing of you. —

Prepare: { Sw. Salic. Flauto Traverso
Gt. Gamba coup.to Sw.
Ch. Dulciana and Soft 8ft Flute
Ped. Bourdon coup.to Ch.

TWILIGHT DEVOTION

SIBLEY G. PEASE

A very attractive slow movement, with opportunities for tasteful registration.

Andante M.M. ♩ = 72

MANUAL

Sw. Solo, soft string, Trem.

Ch. legato

Ped.

Sw. both hands

Sw.

Ch.

Gt.

mf

Sw.

A little faster

Sw. Soft strings, Trem. or Vox Humana

senza Ped.

atempo primo

Sw. Soft strings, soft 8'

Ch. Dul. alone

wood, Trem.

Sw. both hands

Sw.

8' off

Slower

Ch.

pp

In keeping with its policy of supporting
The United States Government

In all its aims during the Great War

Through Employing the Force of Music

IN THE HOME IN THE CAMPS IN THE TRENCHES

The ETUDE will Inaugurate

A Department of War Music

LIBERTY SINGS ARMY SINGS NAVY SINGS

This will not be a news department but an educational department indicating how music is playing a vital part in

HELPING TO WIN THE WAR HERE AND ABROAD

Secretary of the Navy Daniels Recognizes the Value of Song

"FINE! A beautiful idea!" exclaimed Secretary of the Navy Daniels when told of the Philadelphia *North American's* suggestion of setting apart a time each evening when the folk at home and the boys in the trenches and the boys at sea and in camps shall sing patriotic songs.

"It may be sentiment, but it is beautiful sentiment. It is sentiment that moves the world; not money, but sentiment; and it is sentiment that will aid us win this war. Yes; it is a beautiful idea. We now have as much singing as possible in the navy, and I think it fine that those at home should sing each day in honor of their boys."

Apropos of this same subject, we quote one of the human interest stories of our boys in France which are coming back through the American Red Cross canteen workers, who are women:

"One day a big, strapping young American came into our canteen," said Mrs. Jean Hull to a crowd of workers in a Red Cross surgical dressing room, "and I saw at once that he was just about ready to cry he was so homesick."

"Cheering up the homesick boys is a leading part of our duties in the canteen. So I jollied him along and finally asked him what was the matter."

"I wish I could hear my sister play the piano," he blurted out.

"Here was this boy who, under fire, would take any risk, all but floored by a longing for his sister, probably the only close relative he had. I took him by the arm and marched him over to the piano in the canteen."

"We can't bring your sister, but here is a woman who can play the piano to beat the band, and if you are hungry for music take your fill," I said.

"Pretty soon the canteen was filled with soldiers who gathered around the piano, and in 15 minutes that boy had forgotten his homesickness and when he left he was in high spirits. We know that General Pershing considers this phase of Red Cross work highly important in sustaining what soldiers call the 'morale' of an army."

What is a Chanty

THE following excellent description of a "Chanty" is taken from notes printed in connection with Percy Grainger's piano setting of the old Sea Chanty, *One More Day, My John*.

The chanty is the sailor's work-song. In the latter years, when sailing vessels came to be so largely supplanted by steamships, and when even the "wind-jammer" came to have its donkey engine, there was less need for song as an aid to the heaving in of a heavy anchor, or the setting of sails, but in the old days of packet ships the chanty had a deal to do with the making of a first-class merchant seaman. It put life into him, made him forget bad food, ill treatment, sore muscles, cold, and all the discomforts of vile weather; and every shipmaster then considered a first-rate chanty man (to lead in the singing of these work songs) the equivalent of four men in a watch. Whether rollicking or mournful, the chanty is always melodious—is a song of the past and a song for all time, the real folk-music of the sea.

Frequently the chanty was made up of many stanzas or couplets, to be sung by the chanty man, with a refrain, repeated at the end of each stanza, sung by all hands. The present example, apparently, belongs in another class where the song

consists simply in a brief chorus, to be lined out first by the chanty man and then sung in unison. The following are its words:

*One more day, my John, one more day;
 O, rock me and roll me over, one more day.*

Mr. Grainger notes, on the printed score, that this chanty is "from the collection of Charles Rosher, F. R. G. S., painter, author, and collector of sea chanties," that it was noted down from his singing of it in London in 1906, and that, "here in the form of a Preliminary Canter for piano (short rambling prelude before starting off to play)", it was set in the Fall of 1915 in New York City. And he adds in a footnote:

"I find it hard to make up my mind as to how far such chanties are of British, American, or negro origin. Maybe various influences are blended in them. It will be seen that the tail-piece is a free addition of my own, as well as several twiddles."—P. A. G.

All who have heard other folk-music settings by Percy Grainger do not need to be told that here is something both novel and highly individualistic. He has interpreted it with a keen appreciation of this chanty's haunting melodiousness and with a fine feeling of artistic sincerity.

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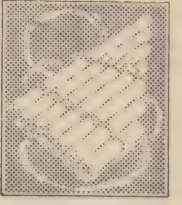
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Department for Voice and Vocal Teachers

Edited for October by CLARA KATHLEEN ROGERS

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Some Personal Experiences in Quest of the Right Tone Production

By Clara Kathleen Rogers (Clara Doria)

A HALF CENTURY ago, when I was a student in Italy, the old traditions of voice production still prevailed. Laryngologists had not yet invaded the realm of art, and nothing was known of the actual mechanism of voice. Effects, not causes, were the object of the teachers of the day. Voice was regarded by them as so much homogeneous sound to be submitted to the ear for both guidance and judgment.

The famous old Italian masters of centuries ago, from whom the traditions of perfect voice production had been handed down, for the most part orally, from generation to generation, founded their ideas of the vocal action on the different sensations noted by them in the emission of the various qualities of tone. But few attempts had been made to formulate in writing any system of voice training, and such attempts as were made by Tosi and Mancini are most amusing in their ingenuousness of expression.

New Candidates

These old masters tested a new candidate for instruction in much the same way as one would look at a horse destined for the race course before betting on him. They looked in his mouth to see if his teeth were well formed and evenly set, as otherwise, articulation would be imperfect; they tested the strength of his chest, muscles, the capacity of his lungs; and last, not least, they considered his personal appearance; if they found nothing that was attractive, interesting or artistic therein, they would none of him! This custom still held in a modified form when I commenced my studies in Milan. The teacher's dictum was, "If your health is good, if you have a natural voice and a sensitive ear, with diligent practice we can—in time—make a singer of you. Without these requirements it is useless for you to waste your time in trying to sing!"

What a different story we have to tell to-day. If one has no voice the teacher undertakes to "build it." If his production is bad he is taught to "place" his tones—to direct them toward some particular part of his anatomy, to form each vowel carefully in his mouth and to gain firm control of his breathing muscles. Mental training of sound perception through example, imitation and practice has been practically abandoned. It is now considered advisable to show students, by means of charts and of photographed plates, exactly how many overtones are produced in singing the different vowels, or in using one particular mechanism of tone production rather than another, instead of giving them oral illustrations of two different kinds of sound—one more beautiful and more effective than another, as did those old masters, who had never even dreamed of seeing the photograph of a vocal tone, and who did not deem it of any consequence to the singer or speaker to know just how nature attended to its own business.

We may pity the ignorance of these old masters—we may deprecate their lack of any "scientific basis" for the instructions they gave—but that does not alter the fact that there were great singers in those days—not a few, but many—the like of which we have never since heard. This fact is beyond doubt, to judge both from the description of those who remember hearing in their prime Pasta, Malibran Grisi, Rubini, Tamburini, La Blache, Alboni, Perciani, Mario, Donzelli, and other fine singers of lesser renown; also, to see the music that was written for them to sing. I am, of course, considering these purely as vocalists and not as dramatic singers. These singers must have had such power of expression in their voices alone that dramatic action, when it was either nil or of the clumsiest description, became to their auditors a matter of little moment.

San Giovanni, my teacher in Milan, who was for many years, in his early youth, "repetiteur" to the great Alboni, described to me the thrilling effect on him of the mere tones of her voice, even when she was only practicing exercises. I also remember his telling me how he found himself with tears rolling down his cheeks as he sat in the anti-chamber while a singer named Sannazari was taking her lesson in vocalizing—so overcome was he by the pathos expressed in her voice. He also described the tenor Rubini as melting the hearts of his audience with the intense expressiveness of his voice in *Spirto Gentil* while his hands were absent-mindedly employed in polishing the buckle of his belt. Such anecdotes—and there were many more of them—awakened in me the firm belief that in the human voice itself there must exist latent power to express the whole gamut of emotions, and to arouse in others a sense of these emotions in all their depth and intensity.

The great orators of ancient Greece and Rome must, according to tradition,

have possessed this power of stirring the emotions by virtue of the mere intonation of voice which conveyed their message from soul to soul; a message of which language—in all its richness of eloquence—was only the messenger. How was this accomplished?

While the training of the voice in speech was by the ancient Greeks considered one of the most important factors in education, so much so that three separate teachers, each one a specialist, were employed to instruct their young patricians in the art of beautiful speech, this same instruction, so effective in its results, was not on a "scientific basis," as commonly understood to-day. It was, however, pre-eminently scientific in the highest sense of the word, that of ascertained truth or facts. The facts of voice production were by those ancients based on the results of certain practices, which gradually became welded into a system. The system being found to work, it was accepted and maintained. I hold this to be a firmer "scientific basis" for voice training than one founded on a series of physiological facts concerning the vocal action, ascertained under unnatural conditions and divorced from the dominating fact of volition backed by the artistic perception which prompts it.

The above reflections, however, were not made by me at that time. Far from it I was, on the contrary, passionately seeking for some positive knowledge of how singing was done; what its actual processes were, and how far one could obtain control over the parts employed? Possessed by the determination to find the clue to this problem, I became an ambulating note of interrogation. Every distinguished singer that crossed my path was pressed into service and victimized by my questionings: "How do you produce such and such a quality of sound?" "How do you sing such long sustained phrases without exhaustion of breath?" "How is it that when you sing you seem

to be speaking as freely as though you were not at the same time emitting an independent volume of tone?" But none of them could tell me how they did it. Their answer was invariably "It came with practice." Adeline Patti, once, on being asked what her sensations were in singing, replied after some deliberation, "It is all here and here," pointing first to her chest and then to her head. That was as far as her knowledge of the vocal action went! But yet Adeline Patti could sing!

She was, however, innocently describing the actual basic facts of unobstructed tone production, namely, the lung action in its relation to the vocal cords in phonation, which constitutes the fundamental element of voice, and the accompanying sensations engendered by the free play of the complementary sound waves in the resonating spaces of the head.

Garcia's Laryngoscope

When Manuel Garcia (about 1854) had perfected the laryngoscope and the stubborn prejudice against any new dispensation—by no means confined to the days of Copernicus and Galileo—was overcome, mainly through the illuminating demonstrations of Turch and Czormak, in Vienna, who were the first to recognize the practical value of the instrument, both physicians and teachers of elocution and singing seized upon it with avidity. The result was that books on the physiological processes of voice production sprung up like mushrooms in all parts of Europe. With what eagerness I possessed myself of their contents it would be difficult to describe! It seemed that, at last, I was about to discover the "Open Sesame" to that Holy of Holies in the human voice which had so long been my passionate quest! I read greedily everything that I could get hold of relating to the functioning of the vocal organs. I studied pictures of insected larynges, of photographs of the throat in different modes of phonation, until I seemed to have assimilated all that had been revealed of their intricacies. The study of these physiological revelations was unspeakably interesting to me. Hitherto, the throat and all that therein is had been to me a sealed mystery—as far from my thoughts as is the ore concealed in the bosom of Mother Earth distant from the currency in daily use. I could now picture to myself each separate action involved in voice production. I could picture my approximated vocal cords yielding to the air pressure from below, and the different degrees of tension in the cords producing the different pitches of tone. I even imagined that I could distinguish between the primary vibrations of the vocal cords and the secondary vibrations of the column of air passing between them. The cricoids, the thyroid, the arytenoid, cartilages, the ventricles, the false cords, the epiglottis, the hyoid, the fauces, the naso pharynx, the soft

Clara Kathleen Rogers (Clara Doria)

Clara Kathleen Rogers, who edits the vocal department of THE ETUDE this month, is one of the most successful writers upon the voice. She is one of the most experienced and musicianly singers of her sex. Her father, John Barnett, was known as "the father of English Opera," and was a second cousin of Meyerbeer. He was a singer all his youth. As a composer and a director he had great fame in his time. His opera, "The Mountain Sylphe," produced in 1834, was described as the first English opera since Arne. He was a much beloved singing master who wrote successfully upon the voice. His daughter was trained in music from her infancy. At Leipzig she studied with Moscheles, Plaidy, Papperitz, Richter, David, Rietz and Goetz. At Milan she studied with Sangiovanni. She made her debut in Italy as "Clara Doria," later coming to America with the Parepa Rosa Opera Company and singing in all the large cities of the East. She then settled in Boston where she became one of the leading singing teachers. She is the author of "The Philosophy of Singing," "English Diction in Song and Speech," "My Voice and I" and "The Voice in Speech," books which have enjoyed great popularity and won her the praise of the most exacting critics.



palate, the uvula,—all of these became living entities that engaged my attention. I practiced certain prescribed throat gymnastics until I had obtained perfect control over my tongue, my soft palate, and my uvula, which I could cause to entirely disappear into the body of my soft palate.

And what was the outcome of all this newly-acquired knowledge and of all these exercises? Had my voice improved? Was I drawing nearer to my Holy of Holies? Not at all! The further I went on my newly-chosen road the further I seemed to stray from my goal. I was lost in a veritable labyrinth of mechanism. In the past I had been guided by a keen and highly developed sense of the different qualities of tone, but now, my mind was so taken up with the *processes* by which those sounds were produced that there was no place in it for any vivid conception of the *tone itself*. I began to realize that the spontaneity which had always characterized my singing had given place to a deliberation which was robbing it of all charm. Other singers whose ill fortune it was to be studying with me during that transition period showed plainly the same symptoms.

Innumerable Methods

Meanwhile, innumerable "methods" for voice training on "scientific principles" were projected into the musical world by earnest investigators in the field of vocal physiology. To these I turned, hopefully expectant of finding some definite working system deduced from the known physiological facts. And what did I find? To my great disappointment and confusion I found that no two groups of these writers were in agreement as to the essentials of good tone production. Let us take, for instance, the diametrically opposite instructions of Messrs. Browne and Benke to those of Dr. Holbrook Curtis.

1. Messrs. Browne and Benke urge that tone be initiated *in the glottis by pressure of breath against the approximated vocal cords*. Dr. Holbrook Curtis says that *the cords should not come together*, and that the attack of tone should be in the lips—in the pharyngeal passage—anywhere but on the vocal cords.

2. According to Messrs. Browne and Benke, the soft palate must *rise* in tone production; Dr. Curtis says it must be *lowered*. He also says that the thyroid should remain fixed during phonation, while Messrs. Browne and Benke show that the thyroid changes its position in the throat not only with the rising and lowering of pitch but also in the formation of every vowel.

3. According to Dr. Curtis, Charles Lunn and a number of others the high, fixed chest method of breathing is best for singers, while Messrs. Browne and Benke approve "abdominal breathing" alike for singers and all other purposes.

It will readily be understood that the more vocal treatises I read the more utterly discouraged and confused I became by the veritable Babel of conflicting opinions set forth by both throat specialists and teachers.

At last I set aside all of these theories and began to try some well systematized experiments on my own account—not with instruments of inanimate matter, nor yet with a laryngoscopic mirror, but, instead, on living instruments impelled by the mental motor. A large class of students afforded me ample opportunity for these tests. I proceeded, however, with caution and discrimination. Moreover, being myself a singer, I could "try them on the dog!"

These tests forced me to the final conclusion that scientific research, as applied to the vocal instrument, is of little or no use to the student in an Art sense. All

the facts ascertained by ingenious devices, such as the Laryngo-stroboscope, perfected by Oertel about 1895, which shows the intrinsic movements of the vocal cords and registers their rate of vibration; or the instrument invented by Prof. König, with which, by means of manometric flames, the different pitches of vowels spoken into a connecting funnel are seen to give their distinctive ribbons of light, the different overtones of each vowel also being shown. While they are intensely interesting as a revelation of physical law and order, they cannot afford the singer any practical help in singing because he has no direct control over the parts of his organ engaged in producing these effects. When he sings he does not and cannot know what is actually happening within. He can only guess at it—he has no real test but the *sound* he makes. If the sound of his voice be beautiful, he may justly infer that its mechanism has accorded with the physical laws ascertained by those instruments, but nothing more. He has no *proof*, whatever that the mechanical actions of his voice were not entirely different from those observed in the mechanical instrument. In other words, the singer only *knows* what he *hears*—that which has actually taken place inside is purely a matter of supposition based on some theory!

Could a ray of light be so projected from outside that the entire co-ordinated process of singing could be observed without introducing any foreign object into the throat, then, and only then, could we know what is actually taking place inside when the vocal tone is well balanced and beautiful, and what is wrong with its mechanical action when it is uncertain or ugly. But even if all this could be made plain to us it would not help us singers to mend our ways any more than it could help a pianist to study the action of the hammers and dampers on the strings of his instrument.

The one fact to which we must constantly return is that the physical mechanism of voice can only be stirred into coördinate action by the *intention* of the singer directed to the *sound* he is to hear,—in other words, that the perfect action of voice can only be controlled *indirectly* by persistently demanding a perfectly balanced sound. We may add that the physiological facts of the vocal action alone are not only of no use to the struggling student but that they are, on the contrary, inherently misleading in that they are divorced from both Conception and Volition, which are the dominating forces in tone production as in every other physical action.

Science Lies Concealed

Far be it from me, however, to belittle the achievements of scientific investigators or the great usefulness of the knowledge obtained from them, especially to teachers, but what I do maintain is that science is not the *road* to Art, but its *goal*. I hold that in every Art-expression, science lies concealed in a fold of its wings,—that it is the offspring of Art, born of its maturity, bone of its bone, flesh of its flesh, but that it is neither the creator nor the parent of Art,—that, therefore, in trying to reach Art by the road of Science we are going astray. Perfection in Art is reached by following closely an Ideal conception of our own,—an ideal which we feel to be attainable. Possessed by the ardent desire to realize our ideal, there is always a subconscious leading which never errs in pointing the way. The undaunted confidence, patience and determination which go hand in hand with this aspiration accomplish the rest. It is very simple, this way of Art. All the great ones have found it so, when they have not allowed themselves to be

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deflected from it by entering into the intricate byways indicated by science.

I am constantly asked by my pupils, "What are we to do to get a good tone?" "Shall I keep my tongue flat?" "Shall I bring my tone forward?—direct it to the head?" and so forth. My answer is, "Do none of these things. Take no heed of your throat. Do not attempt either to place or to direct your tone. Your only concern is, *what particular kind of sound you wish to hear.* Put your mind on that, and leave your body to satisfy your demand in its own best way. In that way you set your body free; in any other way you cause restraint and produce an unnatural tension which will beget a quality of tone that you do *not* want." At this reply they shake their heads, as much as to say, "That advice is not the kind I want."

Where and How?

It is a lamentable fact that the modern student always wants to know *where* and *how*, instead of *what*. They are so possessed with the notion that their business is with *Cause* and not with *Effect* that it is difficult, if not hopeless, to draw their attention to the *conception* of a sound which will be given to them by automatic processes, although it is actually on that conception that the coordinate functioning of voice depends.

It is true that the power to *conceive* tone that is beautiful is only natural to those who are inherently musical, but the faculty of *imitation* is shared by all in some degree, and in repeatedly imitating the perfected tone of the teacher or of some other singer the ear of the student becomes gradually familiar enough with it to conceive such tone independently.

I may not leave this subject without some definite summary of my final conclusions about voice production, and of the characteristics of voice in its perfected state.

1. Voice is perfect when there is *dynamic balance* between the fundamental tone (glottal vibrations) and the accompanying head resonance.

2. This balance is *not* achieved when the attention of the speaker or singer is directed to either the vibratory process or to the resonance spaces.

3. It is achieved when volition is infused into the conception of the *vocal sound itself*.

4. Both the stimulus and the agency of this voice conception are obtained through the auditory faculty alone.

5. The responsive action of the parts appointed for vocal expression is auto-

matic:—these parts act together coordinately as the singer *wills* to hear his voice give one kind of sound or another.

6. The sound he *conceives* is the sound he will hear provided the fundamental vibrations of the vocal cords be not deflected from their natural direction towards the resonator by muscular interference above the larynx.

7. *There will be no muscular interference* if this physical instrument, as a whole, has been rendered *fit* to produce sound as he conceives it.

8. The fitness of his instrument consists in being both normally healthy in all its parts, and sufficiently *pliable* to perform all of the nimble actions required for the constant changes in the adjustment of the various parts to suit the demands of the alternating actions of articulating and vocalizing which occur in every word, either spoken or sung.

If, then, the student be not physically handicapped, the direction of his effort is reduced to just two essentials:

1. To acquire the greatest possible degree of flexibility of all the parts employed, in order that they may be able to respond immediately to any and every demand made on them.

2. To know *what kind of sound* to require.

If he does not know intuitively the sound of voice when it is well balanced and therefore beautiful, as do those who are naturally endowed with the "musical sense," he must develop his sound perception by observing the different qualities in the various voices he hears, and by analyzing mentally in what their beauty or ugliness consists. He should listen critically to his own voice, as well as to the voices of others. He should experiment with it by postulating mentally various *qualities of tone* until he decides which way he would like his voice to sound. When his choice of *sound* is definitely established, that choice becomes his law. He must now work for the maintenance of that law.

New and Good Habits

With the already acquired flexibility of his vocal instrument, he will find that new and good habits are easily formed, and with the ready and efficient response of his vocal instrument new vistas will open. The untrodden fields of expression and of interpretation will allure him. The *voice* which has hitherto been all in all to him will now be relegated to the office of a *messenger* and his attention will henceforward be vested in his message.

A Word of Warning and Encouragement

An experience not at all uncommon to teachers is that a quite untutored singer when she enters the studio for the first time reveals the interesting fact that she has a naturally perfect tone production. In such cases, however, perfection mostly stops short somewhere. There is nearly always a "heel of Achilles"—a limitation of some kind—a grave difficulty to be overcome, which points to the necessity of *learning* to sing.

When the process of *learning* commences, however, it always results for the time being in loss of the spontaneity which constituted the chief charm of the singer. It now remains to be seen whether the young aspirant has artistic sense enough—and above all, *character*

enough, to go through the different phases of mental confusion and painful discouragement which lie between her first glimpse of an Art Paradise and the attainment thereof through conquest. That first instinctive expression in sound which welled up—fresh and unconscious from the child nature of Art must first perish that it may be born again into lasting life. And this rebirth has its conception, its labor-pains and its dangers, without which it cannot come into existence. But let the singer remain undaunted—firm in faith, confident in the power to reach the promised goal, and work on bravely and persistently. It is worth it!—C. K. R.

RHYTHM is a skeleton, which (like fire) is a good servant, but a bad master. If one sings in such a way as to reveal the skeleton, in other words to suggest the rhythmical exactions, the singer is the servant. If one conquers rhythm so conclusively that the skeleton is imperceptible, the singer is the master. Rhythm

is altogether and exclusively a thing of the spirit. It has neither length, breadth or thickness, height or depth, heat or cold, youth or age, not even accent. It has not length, but it measures length; it has not accent, but it dominates accent. It is at once the most exacting and the most elastic thing in art.



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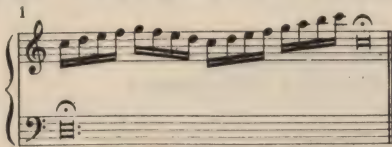
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interest to the greater number of ETUDE readers will not be considered.

Q. What is the meaning of the strange
characters on the staff just at the close of
the first study (from Clementi) in Book VIII
of the "Standard Graded Course"?—Curious.



A. The last note in the right hand is a
breve, a long note equal to two whole notes.
The chord in the left hand is composed of
dotted breves, equal to three whole notes in
value. It was rather an affectation for
Clementi to use notes of this form, as they
were already nearly obsolete as far back as
his day. The usual modern form of notation
would be:—



Q. Is there any specified number of meas-
ures for a waltz?—E. G. C.

A. Generally speaking, yes. The waltz is
composed of groups of eight, sixteen or
thirty-two measures. The waltzes of Chopin
follow quite different form from those of the
popular waltzes of to-day or even the waltzes
of the Strauss type. The Strauss waltzes
were really groups of sets of waltzes. The
Chopin waltz often employs no more than
three set themes and sometimes only two.
In the earlier forms of waltz there were usu-
ally only two sections of eight measures
each. Irregularity in the groups of measures
is now found in waltzes of the concert type.

Q. Have any of the famous musicians been
famed for their public performance upon
more than one instrument?—VERSATILE.

A. Beethoven was capable of playing both
the violin and the piano and Bach likewise.
Mozart was so good a violinist that his
father expressed great regret at his giving it
up. Handel played the oboe and was very
fond of that instrument. Many of the mas-
ters have been fine pianists and fine organ-
ists (Saint-Saëns is a modern example. Har-
old Bauer was an excellent violinist before
he became a pianist. Emil Pauer, formerly
conductor of the Boston Symphony, gave con-
certs at which he was conductor, solo pianist
and also solo violinist. Mendelssohn played
both the piano and the violin, also the viola,
and was a fine organist, and the same could
be said of the Danish composer Gade.

Q. Why do so many of the famous singers
take names other than their own?

A. This was purely a fashion and is fortu-
nately falling into disuse. "Melba," whose
name was Mitchell before her marriage to a
Mr. Armstrong; "Nordica," whose name was
Norton; "Nevada," whose name was Wixom,
would probably choose their own names now.
Just why Americans should feel that they
should camouflage Higginson or Winterbot-
tom when continental glory in Humperdinck
and Witscherowskyvitch is hard to under-
stand.

Q. What does Miserere mean?—NOVICE.

A. The Miserere is the musical setting of
a psalm *Miserere mei Deus* and is a part of
the service of the Catholic Church called
Tenebrae, sung late in the afternoon on three
days only in the year—the Wednesday in
Holy Week, Maundy Thursday and Good
Friday. An excellent account of this impres-
sive service as given in the Sistine Chapel at
Rome will be found in *Gracie's Dictionary of
Music and Musicians*. The oldest example
of musical setting is by Festa.

Q. What is an Ophicleide?—ANTIQUARY.

A. It is an improvement on the instrument
known as the serpent. It is made of brass
and has twelve keys. It is a conical tube
possessing the usual harmonic series of the
brass instruments. The compass of the in-
strument is a little over three octaves. It
has a hollow tone and some have the feeling
that it does not mix well with the other in-
struments of the orchestra. For this reason
it fell into disuse. Mendelssohn was
very partial to the instrument and Wagner
used it occasionally. Ophicleide parts are
now commonly rendered on the bass tuba,
which has entirely replaced it both in band
and orchestra.

Q. What is the real difference in the modern
sense between the time indicated by a capital
C and that with the same C with a line
through it?—PUZZLED.

A. The sign C commonly used for what is
termed "Common time" applies to four-four
measure; that is, four quarter notes to a
measure. When the line is through the C
the measure is two-two, with two half notes
to a measure. This, of course, is arithmeti-
cally the same, but a conductor in leading
music would beat four times to a measure of
four-four and twice to a measure of two-two.
The natural position of the main accents
of the measure determines this. The differ-
ence should be carefully observed.

Q. Why is violoncello spelled thus and not
violinello?—AMATEUR.

A. Because the violoncello is a smaller
form of the violone or contrabass viol and
therefore a diminutive of the word is used.

Q. Who are regarded as the leading comic
opera composers of the world?

A. The fame of the composer of comic
opera is often very short lived—there are a
few, however, that stand out and will endure
many years to come. THE ETUDE reader
should also remember that many of the great-
est of the masters have written light and
even comic operas. Among the best-known
men whose work as writers of comic operas
has brought them fame are: Offenbach,
Genée, Lecocq, von Suppe, Millocker, Strauss,
Sullivan, Audran, Planquette, Jacobowski,
Sousa, de Koven, Herbert, Caryll, Friml,
Lehar. Many musicians feel that Wagner's
Mastersinger is the greatest of all comic
operas.

Q. Are there any short rules for slurring
that will cover all cases? If not, please give
me a few general rules. How did slurs origi-
nate?—YVONNE.

A. There are no short rules that will cover
all cases as phrasing (phrasing is preferable
to slurring) is one of the most involved and
intricate subjects in advanced music study.
Here, however, are two general rules which
cover a great many cases. Divide phrases
into phrases of two notes and phrases of more
than two notes.

1. Two-note phrases of notes of short dura-
tion (quarter notes or less in slow time—
half notes or less in rapid tempo) connected
by a slur. The first note is generally ac-
cented and the second played shorter and
lighter. When the notes are half notes (in
moderate time) or longer the second note
is not usually shortened. In two-note
phrases where the second note is longer than
the first the slur is merely a legato mark.

2. Slurs of more than two notes. The
student looking for generalizations in playing
will do well to regard this slur merely as a
legato sign until a thorough study of phras-
ing may be taken up. There are many con-
tradictions which are interesting as they are
difficult to remember.

Slurs are said to have originated in violin
music, to show how many notes could be
played with one stroke of the bow. Possibly
they were also used at one time to indicate
how many notes the singer could render with
one breath.

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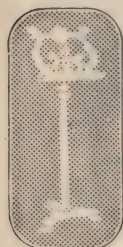
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How to Arrange Organ Recital Programs

By Henry Hackett, F.R.C.O.

To maintain and increase the popularity of the organ as a solo instrument, a great deal depends on the choice of program.

The fact that the technic of the soloist should be of a very high order need not be discussed here. Sometimes the organ will fail to make its appeal because of the want of taste on the part of the performer.

Some organists seem to be hopelessly of the "dry as dust" order, and even when they have a fine instrument at their disposal, fail to take advantage of the variety of tone color that a good organ possesses. Admitting that the organ is not an orchestra, the claim must at the same time be put forward, that a great variety of tone color can be obtained from a modern concert organ.

The writer has known organists perform a program consisting entirely of the heaviest and most severe type of music written for the instrument and the same time ring the changes on a very few varieties of stops.

A Banquet Not All Bread and Meat

A well-arranged meal consists not only of solid bread and meat, but contains at the same time a selection of lighter food, such as vegetables, sweets, etc. How often, however, will the organ recital program be found to consist either of meat or sweets only. Variety should be sought, coupled with real musical worth.

Organ Recitals of Different Sorts

One may divide organ recitals (and recitalists) into several different classes.

1. The traveling concert virtuoso, who generally will play on first-class organs, and, owing to the fact that he performs

on many strange instruments, usually performs the same numbers at each recital. His audience will generally be a different one for each occasion, and he is no doubt wise in keeping for each tour a number of pieces that he knows practically from memory. By this means he can give his attention largely to the handling of the many unfamiliar instruments that he will come across.

2. The public hall recitalist of a large town. His problems are quite other than those of the traveling virtuoso, as a considerable number of the same people regularly attend his recitals, thereby forcing him to extend his repertoire constantly, in order to avoid criticism for undue repetition.

He will, however, possess the advantage of knowing his instrument well, thus enabling him to devote his attention to a wider musical culture, in particular to the study and introduction of new works that are continually being issued by well-known composers.

3. The organist who gives recitals in places of worship is restricted to some extent in the choice of music. To one having a proper sense of religious reverence, music of a garish, noisy or frivolous character will seem grossly out of keeping; on the other hand, all good music is in a sense, sacred, and there should be no real difficulty in planning a program that is both reverent and attractive.

4. Another type of recital to be mentioned is that often given by a professor before students at a college of music, or in the presence of a gathering of professional organists. As the audience on these occasions consists largely of persons who either play or understand the

organ, the programs are generally of a more severe type, being frequently chosen, either from a special composer, or with some particular purpose in view.

Practical Suggestions for Variety

Admitting that variety is essential, one might suggest that a program for a popular audience may consist of the following types of pieces:

A classical piece (which generally makes its greatest appeal in the middle of a program, thereby giving the listener an opportunity of hearing some lighter things before settling down to the heavier fare).

A march might with advantage be included in every program, and, either an air with variations, or a fantasia upon some popular theme, will generally make its appeal. Pieces of a quieter nature, calling for the use of the many soft tonal varieties, are always sure of a number of admirers.

A toccata or other similar type of selection will make an attractive number, especially if played next to a piece of a quiet, reposeful type; and one must not forget that in addition to a large number of overtures originally written for orchestra and effective when performed on the organ, there are now to be found a number of good specimens of this type of piece that have been composed especially for the organ.

A selection of say seven pieces might be arranged somewhat as follows:

1. Overture.
2. Soft piece (either original or transcription of some well-known vocal selection).
3. March.
4. Soft piece for a variety of the quieter stops.

5. Classical piece (sonata, fugue or concerto).

6. Theme with variations.

7. Toccata.

When Outside Talent is Available

Change is frequently sought in a programme by the addition of either vocal solos or pieces for other instruments, such as the piano, violin or violoncello.

In cases where an orchestra is not available, the organ has frequently supplied the want, providing the accompaniment to concertos written for these instruments. Consideration should be given to the type of audience one has to interest and the particular musical character of the district wherein the recital is given.

The average listener is best satisfied with a mixed selection, as one piece at least will generally appeal to each person present. On the other hand, a more severe type of program may be laid before a musically educated assembly.

Consider Local Conditions

In districts where good concerts of choral music are common, it is not advisable for choruses or similar vocal selections to be included in the organ recital program; similarly should one be performing in districts where good orchestral concerts are frequently given, it would be wise not to invite comparison with such, by playing on the organ, music written originally for orchestra.

On the other hand, in places where fine orchestras are seldom if ever heard, transcriptions such as Beethoven's *Egmont Overture*, or the *Largo* from Dvořák's *New World Symphony* will be most welcome, thus enabling music to be appreciated that would have no opportunity of being heard in its original form.

Estimating the Power of Tone of the Different Stops

By Charles W. Landon

THERE are three mechanical reasons why organists rarely really know the amount of power of a given stop as compared with the other stops of their organ. The wind chest is almost always quite a bit higher than the organist's head as he sits at the manuals; this allows the volume of tone to float over his head as one might stand under a stream of water from a garden hose and not get a thread wet.

The place of the different ranks of pipes on the wind chests and their location within the organ case is another factor. Pipes that stand near the front give out their power of tone unhindered. Those that stand at the back of the organ are not only further from the organist, but his low seat hinders him from feeling their full power.

There is yet another factor to be taken

into account; the swell box. This is generally very much higher than the organist's head and is placed so that its tones when the swell panels are open, are heard much plainer on one side of the building than on the other, for they often open at the side instead of the front. Where the organist sits he cannot estimate tone power, and he is liable to give more force of accompaniment than of solo, or, some tone color in his combination will be too pronounced for a good effect.

Therefore, let him make many of his favorite stop and color combinations and have a musical friend play a short passage of each while he listens from three or four parts of the building, near its center, far back and perhaps on either side. He will make some valuable discoveries in this experiment; most of all, probably, in regard to the balance of tone between the pedals and the manuals.

Playing for Choir or Congregation

In his playing for choir or congregation the organist must constantly decide between too heavy or too light an organ. It is a common fault to cover up the voices with heavy organ playing, which, while it inspires confidence and gives support to the singers, leaves the impression on the listener of an organ solo with vocal accompaniment. It is better to err on the side of too little support. Singers learn to rely on a loud organ accompaniment, and do not develop their own independence. Besides, the heavy organ is apt to cover up a multitude of vocal mistakes. Choirs should frequently rehearse without accompaniment, for this reason. In fact, the finest shading and expression can only be produced when the voices sing entirely without accompaniment. But when the organ is used with the voices it should follow the natural and indicated expression of the words with fidelity, and be played for choir or congregation in such a way that

the rhythm is unmistakable, leading the vocal work with all-compelling precision, and counteracting any tendency either to drag or hurry—equally bad faults. The occasional use of a bright staccato touch will give a snap to the playing, especially of a congregational hymn, which helps considerably in clarifying the rhythm and correcting a tendency to drag. Playing the right hand part of a hymn tune in full chords, an octave higher, accompanied by full chords in the left hand and octave pedals, will act as a steadier of rhythm. An alert congregation may be trained to listen and respond to the playing of an organist whose playing leads, even phrasing the hymns, according to his indications, singing with expression, sometimes without organ, for perhaps one line of the hymn, and also changing the tempo for different stanzas of the same hymn. Try it with your congregation, but do not let them lead you, as all large congregations will oc-

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casional drag, particularly on old familiar tunes like *Federal Street*, where the same note is repeated several times and the rhythm is hard to define. The writer attended a church service in a popular church in London, however, where the organ was unable to actually lead, as the congregation was so vast that their hearty singing of the various voice parts quite overtopped the big organ, which could only be identified by its heavy pedals, as it is a well-known fact that deep sounds travel farthest. However, such hearty singing did not permit

of dragging, and the organist could then very properly accompany and not lead his congregation. Speaking of pedals—for small choirs care should be taken to rest the pedal part at times, which makes it more effective on its re-entrance. The pedals should not be too heavy or the vocal bass part will become ineffective, as voices cannot compete against a heavy pedal of 16-foot pitch one octave below the voices. Especially in quartet accompaniment the pedals must be used sparingly, for this reason.—FREDERICK MAXSON.

Suggested Gymnastics for Organists

1. Stand on tiptoe; slowly lower the heels until they touch the floor. Rise slowly to first position. Repeat ten times.

2. Crouch on the floor, soles of feet flat down, legs contracted, knees together, hands grasping the back of a chair. Rise slowly to standing position, as though pressing down the floor meanwhile. Five to ten times.

3. Stand erect, with feet flat on the floor. Slide the point of each foot to

right and left, separately, rotating from the heel as a centre, without moving or turning the body. Ten times each.

4. Stand erect, leg extended in front of body, knee rigid, foot lifted about six inches from floor. Alternately lower and raise the point of foot by a free ankle movement; move point also to right and left, free ankle. Repeat each motion ten times, then change to other foot.—FREDERICK MAXSON.

The Use of the Piano in Connection with the Pipe or Reed Organ

By Hortense Marshall

In quite a number of churches, even in the smaller places, and in some college chapels, we find both a pipe organ and a piano. In still more, possibly, we find a piano and a (perhaps disused) reed organ.

An excellent way of adding power and variety to the music is by using the piano and the organ together.

The piano may easily be tuned to the pitch of the organ, and this is of course a necessary preliminary. Modern pipe organs are usually tuned to International pitch (A=435). By the way, tuning the church piano is an excellent idea, as I fear it is done much too seldom for its best good and the ears of the listeners.

There is one thing which should be properly attended to, in connection with tuning—the piano and the organ are affected somewhat differently by changes in temperature, and will stay in tune together only if tuned at about the same temperature at which they are to be used. If the tuner works in a cold church, as soon as a fire is made and the air warm, the instruments will be out of tune with each other, even though each is singly in tune by itself.

Best Plan for First Attempts

If a pianist has never played with a pipe organ, a very good way to begin playing with one, is to use the two instruments together, at first only on hymns. Later they may be used for accompanying anthems, and lastly, when some skill in ensemble playing is attained, pieces specially arranged for piano and organ (which may be obtained from any leading publisher) may be used. Music listed

“for piano and harmonium” is perfectly good for this purpose, the harmonium being the European form of the reed organ.

Listen to Each Other

In order to secure a good balance of tone, the players must form the habit of listening to each other, and observing the combined effect: in other words, the two instruments should be played as if they were one. That is not easy at first, but practice makes perfect.

Interesting Material Available

There are excellent arrangements of standard music by Scotson Clark, Alexandre Guilmant and many others, for the piano and organ together, which would be delightful for a service or concert. Most of the music published for piano and organ together has the organ part playable on a reed organ, although of course far finer effects are possible on the pipe organ.

Many beautiful effects are possible through the use of the various solo stops of the pipe organ, in connection with the piano.

The pedal stops, however, require careful management, in order not to injure the effect by overbalance. Sometimes a third person, listening in another part of the room can judge of this better than the players themselves.

Best of all, many will declare, is the effect of the piano and organ used together to accompany congregational singing. If well done the effect is most inspiring, and will add much zest to the church music.

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ARE you able at the drop of the hat to play *America*, *The Star Spangled Banner*, *The Marseillaise*, *The Battle Hymn of the Republic* and the other of the more usual national hymns of America and the Allies without notes and with such stirring force that the congregation must sing, whether it will or not? No gathering is complete in these war times without some manifestation of patriotism, and it naturally falls upon the organist in most communities to lead the singing, if he can. Here is an opportunity to do

your bit. The musician has had little chance professionally to exhibit his patriotism, so we must be sure to grasp eagerly at every opening that presents itself; for he does not want to be accused, even unjustly, of being a slacker. As we do not think much of our audiences which cannot sing the national hymns without the words before them, so we must not be caught in the same trap by being unable to play the hymns without notes.—J. L. ERE.

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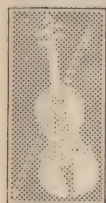
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Department for Violinists

Edited by ROBERT BRAINE



"If All Would Play First Violin We Could Get No Orchestra Together."—R. SCHUMANN

Expression In Violin Playing

AN inquirer writes:

"How can I develop good expression in violin playing? My teacher says that I have good technic, but play without expression."

In the last analysis, expression in its highest forms must come from within, and cannot be taught. The great poet is "born, not made," and the great violinist must have a sensitive and poetical nature, to give out the deep and varied emotions which the composer of great violin compositions sought to portray in them. If one has nothing to express, how can he play with expression? It is a good deal like the response of the Chinese photographer, to a lady who complained that her photograph did not do her justice in that it "was not handsome enough." He said, "But, Madame, if not have handsome, how can?"

However, there are very few violin students who have natures so sluggish and unemotional that they cannot learn to play with at least some expression if they do but go about developing it in the right way.

Great Artists Criticised

It is not students alone who are taken to task because their playing lacks expression. Great violinists, of world-wide fame, are constantly criticised for the same shortcoming, whether it is deserved or not. There is no phrase more over-worked by the critics of the daily press in speaking of violinists than, "He is a great technician, but plays without soul and little expression."

Even so great a violinist as Jan Kubelik was frequently accused of playing with little expression, by critics all over the world. It is quite likely that many of these critics fell back on this accusation, because they could not find much else to criticise in his playing. However, it was quite the fashion for a long time with the critics to condemn his performances for lack of soul. I think this criticism was largely undeserved, for the most part, in the case of this artist, for, while there may be others with more poetical and emotional natures, it is ridiculous to contend that he plays without expression and very exalted expression at that. It is absurd to pretend that a violinist whose playing has delighted millions of hearers, who has worked his way to the very pinnacle of his profession, and who has acquired a large fortune from it, could have so charmed his hearers if his playing was entirely unemotional and expressionless.

Another of the many violinists who were accused by the critics of playing without expression, and of being a "mere technicians," was Cesar Thomson, the great Belgian violinist and teacher. Here again I think much of the criticism was undeserved, since Thomson had excellent success on the concert platform, even if his playing was not as deeply emotional as certain other violinists.

Many other examples might be named. The critic loves a shining mark, and the great violinist with a supremely excellent technic, is very apt to be accused of

playing with insufficient expression, because the critic can disparage his performance in no other way, and considers it unprofessional not to be able to find anything wrong.

Learning Expression

There is not the slightest doubt that correct expression is the most important element in good violin playing. A simple melody, played with supreme expression, gives much greater pleasure to the hearer than an elaborate composition played without the proper expression. This being the case the violin student should devote the greatest pains to give each composition he plays its appropriate expression. While few possess that rare, sensitive, poetic, emotional nature which is necessary to develop expression in its more exalted forms, there is hardly a violin student with a nature so dull and unemotional, but what his expression can be improved.

Good Technic an Aid

The first step towards good expression is good technic. We cannot fly without wings, and we cannot play with expression unless we possess the mechanical skill to produce beautiful tones, of any degree of volume, from the soft whisper of the pianissimo, to the thrilling clarion call of the fortissimo. We must also be able to swell or decrease the tone at will—one of the most difficult of all technical feats in violin playing. All bowings must be mastered, and the sense of rhythm and accent thoroughly developed. Left hand technic must be thoroughly worked out. We must be able to play in tune even in the most difficult or intricate passage. We must learn how to play in time, for there can be no perfect expression without perfect time.

Having mastered the technical side of a composition, the proper expression can be taken up. Every expression mark should be observed. The student should keep a musical dictionary constantly at hand to look up the meaning of words which he possibly does not know. He should have a metronome to get an approximate idea of the proper speed of each movement, in case metronome marks are given in the composition. Above everything he should try to get the true meaning and spirit of the composition, as intended by the composer. Every composition worthy the name has a "soul," and a characteristic life of its own, which must be brought out by the violinist in his performance of it. In the *Berceuse*, we must hear the mother tenderly singing to her child, in the *Spanish Dance* we must feel the stirring Spanish rhythm, in a melody taken from a grand opera we must hear it as it would be sung in the opera. A composition to be played with expression must be studied and analyzed in every detail. Each part has a special meaning. Here the composer may have introduced a passage imitating a trumpet call, there the note of a bird, here a song, in another part the shrilling of a fife, or again a characteristic national dance movement of some country, which requires special characteristic rhythm. Many another composition

tells a story, which the player should know if he would do justice to it.

Happy the violin student who has a teacher who is a master of his art, and who can point out the meaning of every part of a composition, and who knows tradition, that is, the way the greatest violinists have played certain compositions as regards time, interpretation, rhythm, expression, etc.

The emotional side of a student's nature can be greatly developed by hearing good music, especially attending grand opera frequently, which will develop the dramatic side of his nature, symphony and string quartet concerts, recitals by great artists, and especially great violinists—in short, good music of every kind.

In the case of young performers, expression develops with increasing age and experience of life. The performer who has lived much, suffered much, and felt deeply, will naturally play with greater expression than one who has lived a quiet, uneventful life. A famous manager was asked to hear a young soprano just out of her teens, with a view to his giving her a grand opera engagement. She had extraordinary talent, but when asked his opinion after hearing her sing, he said, "She has no soul. She has not yet suffered, nor really lived. If some one would marry her and break her heart, she would develop into the greatest singer in Europe."

Difficulty In Shifting

A correspondent writes: "When shifting from one position to another, I often find it very difficult, on account of my hands becoming sweaty and sticky. How may I remedy this?"

While excessive perspiration interferes with shifting to a considerable extent in some cases, the main difficulty with most violin students, where trouble of this kind is experienced, is that they grip the neck of the violin too tightly with the hand when they shift. The violin should be held firmly by the pressure of the jaw on the chin rest, and very lightly with the left hand. Above all, the thumb should be flexible, and should be moved up on the neck in advance of the hand when shifting to a higher position, and down in advance of the hand in going from a higher to a lower position. This is a bit of technic which the majority of violin teachers do not impart to their pupils, and yet it is highly essential to neat, rapid shifting.

It is much better to have the neck unvarnished, as the plain surface of the wood of the neck, sand-papered to a satin finish and rubbed down with linseed oil, offers a much smoother and more satisfactory surface for the play of the thumb in shifting than a varnished surface. Some violin makers varnish the neck, and when this has been done it is better to remove it.

As yet there is no reliable remedy for perspiring hands, although many remedies have been suggested. One of the best is to rub the palm and fingers of the left hand with grain alcohol, although the perspiration soon returns.

An Important Detail In 'Cello Playing

By P. Roderic

MOST new 'cellos come equipped with a metal end pin which is too short. Why this should be I do not know. Perhaps it is intended that the 'cello should be kept at the same height above the floor that it used to be in former times when the instrument was held between the player's knees without the use of any end pin whatsoever.

The disadvantages of too short an end pin are obvious. The root of the evil is, that, with one, a cramped position must be assumed in playing. The 'cello has to be held up too straight. The knees interfere with the bow stroke. The player has to bend forward in an uncomfortable position. This latter disadvantage is aggravated, of course, if the 'cellist be fairly tall.

Although the length of the end pin should be greater than it seems customary to make it, the exactly suitable length must be largely determined by the individual 'cellist. Freedom of movement in playing is to be sought for first of all. It is the primary consideration.

It seems impossible to obtain an end pin of the required length in the average retail music store. The order must be specially given. I succeeded in getting one made for me (of about fourteen inches) by a violin repairer who happened to have a friend who worked in a machine shop. I have no doubt but that a pin of the requisite length could be furnished by the larger musical supply houses, however.

The removable wooden end pin, too, which is in use, is usually too short. A friend of mine made himself a long wooden end pin, which was designed to be adjustable like the ordinary metal one. This seemed to me to be an excellent idea.

The prejudice against metal end pins, however, seems to me entirely ungrounded. "No metal on a stringed instrument" is a general rule, but if an exception can be made anywhere it certainly can be made here. The difference in tone is negligible, and tone, after all, is the criterion.

If the end pin of your 'cello seems to you too short do not hesitate to go about changing it simply because it "came with the instrument." The makers are usually not players.

A Non-Dining Violin

THE great violinist Paganini was violently opposed to the wiles of society leaders who tried to get from him \$1,000 worth of violin music in return for the price of a dinner. On one occasion while concertizing in Paris he received a pressing invitation to dinner at the house of a noted leader of Parisian society. The invitation set forth that a notable company would be present, and a postscript added, "Do not fail to bring your violin."

Paganini sent back the invitation post-haste with the following endorsed across its face: "My violin does not dine."

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piano part. A most desirable collection.

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Expert Advice on Violin Problems

C. S. C.—In a slurred passage from C in
the first position on the A string, to the G
above, with the fourth finger on the A string,
the second finger slides on the string to the
note E in the third position, and the fourth
finger strikes the note G. The shift must
be made so neatly that the intermediate tone
is not heard.

T. A. M.—Antonius Stradivarius is consid-
ered by most authorities to have been the
world's greatest violin maker. He worked
at Cremona, a small town in Italy, and dur-
ing a long lifetime made a large number of
the peerless violins which bear his name.
For every violin which was really made by
him, there are thousands of imitations, bear-
ing labels which are fac-similes of the origi-
nal. You will find an excellent biography
of Stradivarius in *Grove's Dictionary of
Music*, which is in every public library.

J. K. M.—The only way to ascertain
whether the varnish you have prepared is a
re-discovery of the genuine Cremona varnish,
the manufacture of which is commonly looked
upon as a lost art, is to give a specimen
to a good violin maker, who is familiar with
genuine Cremona violins. He could experi-
ment with it and soon ascertain how it
compared with the original.

H. J. C.—As a rule, nineteen years is too
late to start with the hope of becoming a
good professional violinist, however, there are
many cases on record where students starting
that late have achieved fair success. There
is a risk of losing much valuable time and
money by so late a start, with perhaps fail-
ure at the end of the years of study which
are necessary to acquire much of a foundation
in violin technique.

A. M. P.—If you play the compositions you
name really well, after a year and a half
of study, you have done very well, but it all
depends on how you play them. Starting at
fifteen, it is possible for you to become an
artist, if you have a really good teacher, and
first rate talent. You ought to try and ar-
range for study in a large city where you
could hear good music and good violinists
constantly. It will be very difficult for you
to advance much, living in a small town,
where there are no advantages. THE ETUDE
has already published many articles on the
vibrato. You can obtain a book, *The Vibrato*,
by Eberhardt, in which the subject is
exhaustively treated. However, it is next to
impossible to acquire a good vibrato from a
written description.

W. R. C.—Out of consideration for its ad-
vertisers and subscribers, THE ETUDE has
made it a rule not to recommend specific makes
of violins, pianos, and other musical instru-
ments through its editorial columns. Many
of the leading American makers are advertis-
ers in THE ETUDE. Almost any violin maker
will send you one or more instruments on
trial, so that you can judge for yourself.

G. B. O.—J. Barbe, Pere (senior) was a
French violin maker, but of no great fame.
However, many of these obscure violin makers
occasionally make violins of surprising ex-
cellence. The price you paid for it, \$125, was
not too much as violin prices go now days,
provided the violin is in good preservation,
was artistically made by hand, and has a tone
of really fine quality, with sufficient power.

M. P. G.—I could not give an opinion as to
your chance for success as a concert violinist
without hearing you play. As you live near
New York city, your most practical course
would be to arrange to spend a few weeks
there. You could play for leading violin
teachers and get their advice as to your pro-
ficiency, and if this advice was favorable,
you could play for managers, and try to get
an engagement. If you wish to do orchestra
work, you could not doubt get an engagement.
If you are a really finished, competent violin-
ist. However, you would have to face the
chance of weeks, or even months' delay in
getting a good engagement.

C. H. B.—Labels in a violin mean nothing,
since labels are counterfeited by the million.
It is also impossible to value a violin from a
written description.

A. F. S.—For each genuine Stradivarius
violin in the world there are probably 100,000
imitations, yet all have similar labels.

E. P. S.—You would probably find that the
following will answer your purpose: *Sixth
Air Varié*, by DeBériot; *Sohn der Heide*, by
Kellar Bela; *Meditation from Thaïs*, by Mas-
senet; *Cavatina*, by Raff; *Souvenir de Wien-
ackst*, by Haesche.

H. R.—Your trouble with the frequent
breaking of E strings may be due to a poor

quality of strings, or come from profuse per-
spiration. Some people find it impossible to
use gut strings in the summer, owing to
damp fingers. Silk strings resist perspiration
better. Occasionally a violinist is so troubled
with perspiration that the only recourse is
to a wire E string.

C. L. S.—The Klotz family, consisting of
several branches, was one of the best known
families of violin makers of the Mittenwald,
where violin making was carried on for
generations in families, and the business
often descended from father to son. The best
known representatives of the family were
Egedius Klotz, George Klotz, George Klotz,
Jr., Johan Karol Klotz, Joseph Klotz, Mat-
thias Klotz, Michael Klotz, and Sebastian
Klotz. The violins of Egedius and Sebastian
Klotz are probably valued the most highly.
Bauer, in his work on the violin, values the
best specimens of Sebastian Klotz at from
\$400 to \$800, and of Egedius from \$200 to
\$600.

C. W.—I regret that it is impossible to
assign the exact number of months which
you should give to the study of each posi-
tion, since so much depends on the talent of
the student, the amount of daily practice he
has to devote to the study of the violin, the
skill of his teacher in explaining position
work clearly to him, and his natural intelli-
gence and aptitude for position work, etc.
In your case it is doubly hard because you
have no teacher. 2. I am afraid you have
very small chance of developing into an art-
ist on the violin without the aid of a good
teacher, especially since you have no oppor-
tunity of hearing good violin playing. A
phonograph and some good violin records
might help some in regard to the latter
circumstance.

H. C. S.—You no doubt refer to harmonics
in double stops, that is, a harmonic on each
of two strings, and played together as a
chord. Either or both may be natural or
artificial harmonics. You will find scales in
double harmonics, in thirds, sixths and oc-
taves, in the fourth book of Sevelk's *School
of Violin Technique*. The harmonic tone you
describe made on a string, with two fingers,
one firmly stopped, and the other pressed
lightly, is an artificial harmonic. 2. It is
hardly likely that the violin school you men-
tion will be discarded simply because it is
published with German as well as English
text.

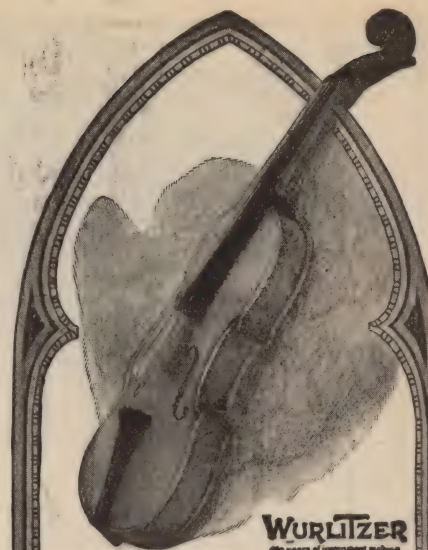
A. M. B.—Yes, in changing position, the
thumb anticipates the hand. The shift can
be made more surely in that way. 2 and 3.
Yes. 4. The following works give directions
for making violins: *Violin and How to Make
It*, by Honeyman; *Repairing, Adjustment and
Restoring of the Violin*, by G. Foucher;
Violin—How to Make It, by Broadhouse.

C. R.—If you have not previously studied
them, the following studies would no doubt
be helpful (in the order named), Kayser,
Books 2 and 3, Op. 20; *Mazas Special Studies*,
Op. 36, *Book 1*; *20s Brilliant Studies*, Op.
36, *Book 2*; You ought, also, to study
Schradieck's *Scales*. Following the list of
pieces you send, you might take up the *First
Concerto*, by Accolay; *Sohn der Heide*, by
Kellar Bela; *Souvenir*, by Drdla; *Minuet in
G*, by Beethoven, and pieces of similar
difficulty.

U. D.—Instead of being a detriment, prac-
tice on the guitar is a benefit to a violinist,
as it develops the fingers of the left hand,
especially as regards stretching capacity.
Paganini devoted a great deal of attention
to the guitar in early life, and was accus-
tomed to say that his guitar practice had
done much for his left hand.

E. G.—The fact that your E strings break
at the peg, after being on a few minutes,
would indicate a poor quality of strings, or
strings that are very old or in bad condition.
Strings should be kept in a tightly closed box
or jar. You can get a little, flat, circular
aluminum box at the music store for the
purpose, which you can carry in the string
box at the end of your case. Possibly you
tune your violin to too high a pitch. This
would result in frequent breaking of strings.
Always keep your violin tuned to interna-
tional pitch. If you do not have a piano
tuned to international pitch, from which
you can get the correct A, get an interna-
tional pitch A tuning fork.

H. de S.—You will gain much benefit by
continuing your study of Viotti's violin
duets if you can find a good violinist to play
the second violin part. After you go through
a book of violin duets, it would be an ad-
vantage to go through it the second time, you
playing the second part. In this way you
will gain a knowledge of both parts. There
is no better method of gaining exactness and
steadiness in time than playing violin duets
or other ensemble work.



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October

It hardly seems possible that summer is gone and vacations are over and the fall is here already.

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Are you busy?

If you are not, you should be, so find something to do right away, and get busy.

For some of you this might be the last year of music lessons. Whether it will be or not no one can tell, but it is well to begin the season with the thought of such a possibility in mind, and practice better than you have ever practiced before. See to it that your progress is more satisfactory than ever before, in case this should be your last year for music lessons.

Make these resolutions in October. Do not wait until New Year's to make resolutions—the season is half over then!

Keeping in Trim

If you were a Beautiful Big Piano would you like it, if Ruth came to practice with sticky fingers and a dirty face? I'm quite certain that the Beautiful Big Piano did not like it at all. Think of the hours of labor that had been spent upon each one of its parts, the wood in its case had been seasoned for years, the ivory in its keys had come from miles across the sea, many men had labored over making it—no one but the Beautiful Big Piano knew just how much time had been spent upon the polishing alone—and here was Ruth sitting before this masterpiece of piano making, thumbing the case with her sticky fingers, her dirty face reflected in the shining polish.

This was decidedly upsetting and, said the Beautiful Big Piano, "I think all little girls, and big girls as well, should show more respect. To play upon me is a real occasion. I consider it a function, a ceremony if you please." Now wasn't the Beautiful Big Piano right? To play beautiful music on a fine piano is a ceremony. Before you begin, wash your hands and face, brush your hair and see that your nails are cut the proper length. This is "keeping in trim," and you will see that it pays to be painstaking.

Let me tell you what the members of the Flonzaly String Quartet do. Apart from the weeks of daily practice, the members devote many hours each season to research in the music libraries. They try to find unknown works and through their careful study many musical masterpieces have been discovered. They take great care to keep their instruments in trim.

If you are reading this, Ruth, I'm sure you will have clean hands and face the next practice period, and between us I think, if you keep in trim, your music will sound better and better as time goes on.—J. S. W.

The Parade

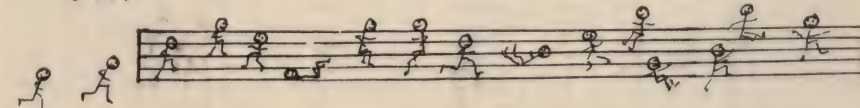
By Helen Hicks Bates Brodersen

Twelve little notes awoke at dawn
And thought that the night was not yet gone.

They thought the light was that of the moon

And wondered why they had waked so soon.

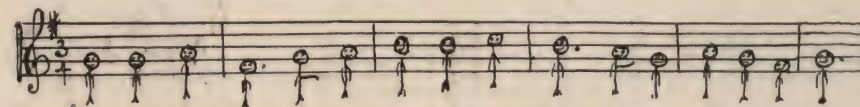
Then they all sat up and rubbed their eyes
And leaped from their beds in glad surprise;



Alas! A tree they could not find,
But just in a minute they did not mind,
For they found a glorious, high, old fence
And then, indeed, was their joy intense.

They scrambled this way, they scrambled that,

And one lost his balance and one his hat,



For they heard the sound of a fife and drum,
With a toodle-tee-too and a r-r-rum-tum-tum.

And they knew that the soldiers would soon march by,
Proudly holding their flag on high;
And they rushed pell-mell to find a tree,
For each one wanted so much to see.

And some crawled under and some between.

Such an excitement never was seen.

When each was perched on his favorite rail

And the fine parade was in full sail,
They said to each other—well, what did they say?

You can very soon guess, if the notes you will play.

Musical Game to Teach Kinds of Notes

By Laura Roundtree Smith

The children are in a row seated; they all say:—

"Whole notes, half notes, quarter notes, see,

Notes that stare at you and me.

Who can tell them all by name?

For it is a jolly game,

Sixteenth, thirty-second too.

Sixty-fourth will also do!"

A child stands in front of them holding up an envelope with a note printed upon it. The first child to name the note correctly receives the envelope which contains a small picture of a musician.

The game continues until all have received envelopes. They take out their pictures and those who can name a composition written by the composer whose picture they have, may keep the picture.

The Orchestral Conductor

In 1882 in New York City, Theodore Thomas conducted a festival orchestra made up of one hundred violins, thirty-six violas, thirty-six 'cellos, forty double basses, six harps, six flutes, two piccolos, seven oboes, two English horns, six clarinets, two bass clarinets, six bassoons, two contra bassoons, nine horns, two Sax horns, eleven cornets, three trumpets, one bass trumpet, nine trombones, three tubas, eight kettle drums, two cymbals, three small drums, two triangles:—three hundred and six instruments in all. Every year some new invention or some new instrument is added to the orchestra, but my dear little pianist, no more fingers can be added to your hands, and it is not likely that any more keys will be added to the keyboard, and you will continue to read from two clefs as long as you study piano, so take heart, my dear, practice and be diligent; in comparison with the orchestral conductor, your tasks are few.—J. S. W.

A Hallowe'en Recital

By L. A. Bugbee-Davis

EACH child should come in costume, representing a character from Mother Goose or some fairy story, or something appropriate to a Hallowe'en.

A pleasing introduction to the musical program could be in the form of a surprise. The teacher seats herself at the piano and plays a waltz, while a little girl, the smallest and most fairy-like of the children, waltzes gracefully into the room waving a gold wand and reciting the following verses:

*I am a little Fairy Queen
Who greets you one and all
I love to be here with you
To make a little call.*

*I've brought with me a merry band
Of fairies gay and bright
Although they're here, you just see me
For they are out of sight.*

*Now that we are ready
We'll let the fun begin.
Remember we are with you
No fear can enter in.*

*You'll play your nice selections
The best that you know how.
All ready, no more waiting
We'll hear the program now.*

Upon finishing the recitation she waltzes from the room waving her wand. If there are no printed programs it is more interesting to have the little Fairy Queen announce the numbers in place of the teacher.

The musical program may consist of pieces with Hallowe'en titles, and if verses accompany the music they should be recited.

After the recital have some interesting amusements. One very good one is the game of Geese. Pop Corn is thrown upon the floor and each child is provided with a small receptacle in which to gather the pop corn.

The children are told that they represent geese and they are supposed to be eating the corn as it is picked up.

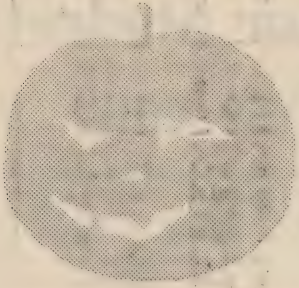
The game commences with music and ceases immediately when the music ceases. Then the kernels which each child gathered are counted.

Great is the surprise when it is announced that the child having the fewest kernels wins the prize, as that is the least greedy goose. A Hallowe'en souvenir may be used for a prize.

The final game may be guessing the characters represented by the costumes. Each child is provided with a fancy card and pencil attached, and many amusing guesses are made.

WHAT do you want most in Junior Etude? Remember, it is your page and if you will write us and tell us what you want it will help us to give it to you on this page. Provided enough of our young friends want similar things we shall do our best to provide them.

Last, but by no means least, is the Hallowe'en supper served in a dining room decorated for the occasion with the omnipresent lighted pumpkin for the table centerpiece.



It is scarcely necessary to add that such a recital is thoroughly enjoyed, and though the preparations may seem a little elaborate, there is nothing involving much expense. Even the gold wand carried by the Fairy Queen is (in private life) known as a brass sash-curtain rod!

Junior Etude Competition for October

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and kodak pictures on musical subjects.

Subject for story or essay this month, "Something I shall never forget," and must contain not more than 150 words. Write on one side of the paper only.

Any boy or girl under 15 years of age may compete.

All contributions must bear name, age and address of sender, and must be sent to "Junior Etude Competition," 1712 Chestnut Street, Philadelphia, before the 15th of October.

The names of the winners and their contributions will be published in the December issue.

NOTICE

You must send your correct address, plainly written, when sending anything to the competition.

One of the July winners was Amelia Harriss and we sent the prize to the address she gave, but the post office sent it back, marked "unknown."

Prizes are scarce, you know, so beware!

PUZZLE CORNER.

Answer to August Puzzle.

SEASONS
ALCESTE
MAZARIN
ROSSINI
SOLOMON
BENNETT
SEASONS

PUZZLE

The initial letters of the following will form the name of a well-known French opera.

1. A wind instrument.
2. The name of a French opera composer.
3. A letter in the word "music."
4. The name of the greatest song writer.
5. Another name for a horn.

Ruth was always worrying,
And said with pensive gaze,
"I'd give almost anything
To play as Alice plays."
Teacher took her little hand,
And said "It always pays;
Sister Alice has no trick—
Just watch her busy days."

MUSIC AS A NECESSITY

(Prize Winner.)

What an awful world this would be if there were no music! How could we do without it! Through music, everything can be expressed. We go to it in our happiest or our saddest minutes.

To-day music is the inspiration of every American soldier or sailor.

Let us close our eyes and think of the boys in the trenches. Some dreary day when they are tired and thinking about home, and a big attack comes up—when they hear a band ringing out all the national airs, how do they feel? Their thought of beautiful music inspires them to do or die.

Again too, in our dear country, it is music which inspires us to do more than our bit.

Never before has music been so necessary as in these trying times. Therefore, let us call music the "Inspiration of Everybody."

LEO POLSKEE (Age 10),
Memphis, Tenn.

MUSIC AS A NECESSITY.

(Prize Winner.)

From the ancient ages down to the modern times music, in all its forms, has found its way into every race and nationality. So deep are its charms buried in the hearts of the people that it readily can be claimed as one of the vital necessities in the world's interests.

There is a pretty little story, a favorite among the Russian and Siberian peasants, about an old man who lived in the woods secluded from all human beings. This hermit's sole companion was a violin. When he was thirsty, he quenched his thirst by playing a tune resembling rippling water, and when hungry, his fiddle bespoke of feasting and merriment which satisfied his hunger. Of course, we mortals would be unable to subsist upon such a diet, but this goes to show what appreciation even a rough, uneducated people can show towards music as a necessity.

PHILIP TAPPERMAN (Age 13),
Detroit, Mich.

MUSIC AS A NECESSITY.

(Prize Winner.)

Music is one of our most essential assets in wartime. Nothing cheers our soldiers and expresses glory more vividly.

A soldier was once brought to a hospital, severely wounded. Though badly in need of food, drink and dressings for his wounds, his first thought was of music, after which his nerves were calmed.

Let us, therefore, hear no more nonsense about music being a luxury, like a great feast or a ball.

We cannot give up music in wartime, without taking a great, soul-tonic away from our soldiers and civilians. Music helps win the war. To oppose it is an act of disloyalty to our country.

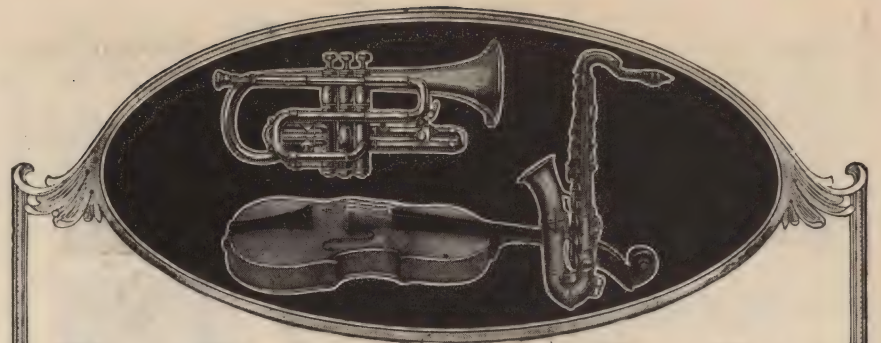
Music is necessary, as we should all see, as it plays so great a part in the "Cheer Up" and "Carry On" policies of the nation.

While it is necessary to America to have true, good, brave men it is also necessary to have good inspiring music.

RUTH PLUMLEY (Age 14),
Ubel, Ind.

HONORABLE MENTION.

Ruth Elliott
Mildred Goe
Elizabeth E. Harris
Fay Henry
Elizabeth May
Dawn Janette Reed
Elizabeth Simmons
Lucile Steininger
May E. Torrence



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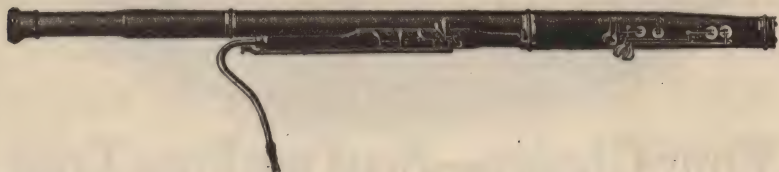
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?? Who Knows??

1. WHEN and where was the first opera produced?
2. What is a gavotte?
3. What is a rondo?
4. What is a spinet?
5. Who wrote the Rosary?
6. What is the difference between time and rhythm?
7. When was Mozart born?
8. What is an accidental?
9. When was music-printing invented?
10. What is this?



[The answers to these questions will be given next month. The series will be continued and maybe used for music clubs or classes. Merits may be given to those answering the most questions each month, or a record may be kept throughout the series, as the class desires.]

The Spirit of Industry

ONE beautiful day Lucile and some of her friends went down to the water to gather river lilies. Soon Lucile had a bunch of lilies much larger than her friends' and they were jealous of her beautiful bouquet, but they had wasted their time by throwing stones in the water and watching the ripples spread. Presently, Lucile laid her flowers under a thorn tree by the water's edge and wandered away by herself to watch the clouds float by. She laid down in the deep grass and looked up at the fluffy clouds, and it seemed to her that the earth was a big boat sailing past the sky. She sailed on and on and was soon entering the harbor in the land of dreams, then her boat anchored and a tall fairy came on board and began to talk to her, and he asked her where she came from. "From the land where the river lilies grow," she said. "I have been gathering lilies all afternoon."

"That is a beautiful country," answered the fairy, "and you gathered more lilies than your companions, did you not?"

"How do you know?" asked Lucile in surprise.

"I knew it because you did not waste your time," said the fairy.

"How do you know that?" she asked.

"Well, you see, that is part of my business. I am the Spirit of Industry, and I know a great deal about such things."

"Where do you live?" questioned Lucile.

"I live in the land where the stars are, but I spend most of my time on the earth with people so I can help them reach their goals."

"What kind of goals do you help people to reach," she asked.

"Whatever they are working for," he answered. "Sometimes it is art, sometimes it is music, sometimes it is science—most anything at all. What is yours?"

"Mine is going to be music. You see I am only a beginner, but some day I hope to be a wonderful musician."

"Well, that is your goal then, and I will help you reach it."

"Oh, will you?" cried Lucile, delightedly. "How?"

"Never mind how," he teased. "I won't tell you that, only you must promise to work very, very hard and never waste your time."

"I promise," said Lucile.

"You see, even in little things I reward the people who do not waste their time. Do not forget your big bunch of river lilies," he said, as he winked at her.

"Did you help me to get such a big bunch?" asked the little girl in surprise.

"Of course, I did, and I will help you always, and you will reach your goal before you know it."

"Oh, how wonderful," said Lucile.

"Well, I must be going now," said the wonderful fairy, "I'll see you soon again, but don't forget to work hard," and he vanished.

Lucile felt her boat sailing again and opened her eyes and saw the clouds, and she heard her companions calling to her, for it was already sundown, and time to go home.

As they went across the meadow her companions laughed at her for being so quiet and said she was asleep, but she did not mind their teasing, for she was thinking about her wonderful talk with the Spirit of Industry.

Wagner's Heroines

By Jo-ShIPLEY Watson

WITHOUT looking it up, who can place the following Wagner heroines in the right opera? Write the name of the opera in the blank space following the heroine's name.

First is Isolde (.....), the Irish princess who could love and hate so passionately.

Second, Brunhilda (.....), noble woman and tenderly human goddess.

Third, the self-sacrificing Senta (.....).

Fourth, the devout and maidenly Elizabeth (.....).

Fifth, Elsa (.....), weak and loving princess of Brabant.

Sixth, the charming and coquettish Eva (.....).

Following their important and conspicuous sisters come three minor heroines.

First, Fricka (.....), Queen of the Gods, upright and jealous of her own dignity.

Second, Gutrun (.....), great lady of a great house, young, romantic and filled with the spirit of adventure.

Third, the beautiful Sieglinda (.....).

Oh, That French Pronunciation!

There was a young girl of Marseilles
Who practiced for years on Vaceilles
And said I'm a gonna
Be a real prima donna
If I tra-la-la 'til I deilles.

In Memory of a Lost Book of Studies

Dr. Practice had a patient,
They called him little Ned.
He wouldn't take his scales and chords,
So now his music's dead.

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Growth of Musical Taste in England

OSCAR BERINGER, in his interesting little book, *Fifty Years Experience of Pianoforte Teaching and Playing*, comments optimistically on the steady, even if slow, improvement in public taste in music. Speaking of the time when his experience as a teacher was just beginning, he says:

"Amateur ambition had hitherto not soared above the playing of such wishy-washy stuff as Badarzewska's *Maiden's Prayer*, Ascher's *Alice, Where Art Thou?* *La Pluie des Perles*, by G. A. Osborne, and *Warblings at Eve*, by Brinley Richards, who was also responsible for *Warblings at Dawn*; for the rest of the twenty-four hours he was dumb. The melodies of all these pieces were of a childish sentimental description, and were harmonized almost entirely in the tonic, dominant and sub-dominant, while their modulations were bald and obvious in the extreme.

Now, however, a change had come over the spirit of the amateur's dream. Throughout the country they were showing an appreciable tendency to play a better class of music. The most popular piece now was the *Sonata Pathétique* of Beethoven, with his *Moonlight Sonata* running it a close second; next in favor was the same composer's *Op. 26, in A flat*; while of shorter and lighter pieces Mendelssohn's *Rondo Capriccioso*, and three of Chopin's works, to wit, the *Valse in D flat*, the *Nocturne in E flat, Op. 9*, and the *Fantasia Impromptu in C# minor*, were all prime favorites. The less ambitious were content with such pieces as Rubinstein's *Melody in F*, Grieg's *Norwegian Wedding March*, Lisolt's *Spinnerleid*, and other compositions of the same class."

These same statements, though descriptive of the state of music in England, would hold true with but slight change as regards America.

Sick Pianos

By Frank L. Gale

Few people can realize that pianos get sick from climatic troubles and that their cure depends largely upon the ability of the owner to supply the proper atmospheric conditions artificially or otherwise. Better let the tuner,—the expert—determine how it is to be done. Don't try to do it yourself—you may ruin your piano.

It is a well known fact that some pianos which sound exceedingly well in the damp humid tropics become mere rattle boxes when removed to a dry, cool locality.

In an article which appeared in an old issue of THE ETUDE I find the following sentence, "A piano should never be placed against an outside wall, as there it is more apt to be affected by cold or dampness."

Now in all cases this is not true. Heat and cold do little lasting damage to the piano, or to any one tuning of the piano. The piano may go temporarily out of tune from either of these extremes, but the result is not apt to be lasting. What we should fear with pianos more than cold and heat is *wet* and *dry*. Suppose your

piano rattles. This is usually caused *not by heat* but by dryness; the only two cures are, first a tightening up of all the screws, and, second, *more moisture*. In many cases where old people in a home require heat to such an extent that it has kept a room too dry, I have without hesitation ordered the piano set against an outside wall, or wherever it seemed to me the dampest part of the room was.

Again we often have pianos where the action swells and sticks because of too much moisture; if I found such a piano against an outside wall I would order it placed against an inside wall at once. There is no set rule. A sick piano must be treated like a sick person, and given the things to remedy its weakness.

A piano which has been regulated in a fairly damp climate can be shipped into a western or middle western state where the winters are long and severe and lose many pounds weight in a season, moisture of course; and the proper treatment of a case like this, is *more moisture*, even if some of it has to be gotten from the outside wall.

Twelve and Twenty

By R. E. Farley

THEY met in a city music store; when the writer overheard the following conversation:

Twelve years old: "Do you practice every day?"

Twenty years old: "I should say not! I practice only once a week."

Twelve years old: "I never practice until just before I go to take my lesson."

Whether you are twelve or twenty, if you are simply "taking lessons" without practicing you are neglecting an opportunity for learning an essential art.

Music is now considered a part of one's education as much as any other branch of study.

Many of our public schools are including music study in their curriculums and are giving credits for outside musical work. To-day if you wish to be considered as educated you must know something of music; and, "He that would have the fruit must climb the tree."

Fifteen minutes to-day, one hour to-morrow and no practice for the rest of the week will get you nowhere. Regular practice is what counts.

If you neglect your practice you not only cheat yourself but you wrong your teacher. His reputation as a teacher depends upon the progress of his pupils. The greatest teacher on earth can do no more than give the lesson to the best of his ability; he cannot compel you to practice; that is up to you. If you refuse to do your part, you make no improvement and your teacher is blamed for your failure.

Remember that your teacher can tell how much practicing you do and doubtless he continues to instruct you in the hope that you will do better work.

So, if you are neglecting your practice, make a firm resolve to do your part—to play fair.

Set aside a certain period each day for your music study and let nothing whatever interfere with it. Concentrate your mind on your practice and your interest will increase, your progress will be certain and this, with the consciousness of work well done, will amply repay you.

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Trial By Jury, Sullivan.....	.25
Tschaikowsky Album for the Young.....	.30

On Sale Packages of the 1917-1918 Season

A large number of our patrons have not as yet made a settlement for their On Sale accounts of the past season. In so far as this affects the music that has not been used we are entirely agreeable. In so far as we are affected by the non-payment to us for that part that has been used we are very much interested. We desire a settlement, of course, for everything sent out last season On Sale or otherwise, which has been used, and a settlement once a year is a most liberal arrangement.

Let all teachers in schools who have not made their settlements and returns for last year's On Sale account, either make their returns and let us send a statement for the balance due, or if the package is made up of such material as would be valuable for the current season do not return it but correspond with our bookkeeping department with regard to making a payment which will cover that part of such an On Sale package as has been used. This will be found to be very easily arranged.

This keeping over of the package from one season to the next will be of greater value this year than ever before for two reasons—1st: the saving of transportation two ways, a great advantage to the customer; 2nd: the convenience of having the package on hand when it is most needed, right now, and the great help that this will be in these shortage-of-labor times in our Selection Department not having to make an entire new selection for the coming season. Of course we are short of help but not so short that we are not going to give satisfaction, but every economy should and must be practiced. A supplementary selection to leaven the one of last year and the sending of Monthly New Music On Sale Packages are both suggestions of prime importance to such schools and teachers.

Year Book for Music Teachers

Our Year Book for Music Teachers is a welcome gift of considerable value to every music teacher, sent gratis by the Theodore Presser Company to any teacher who asks for it.

It furnishes an entire bookkeeping system, pupils' directory, lesson schedule, sheet music account, cash account, memorandum pages, all specially made by most experienced hands and minds for the music teacher.

There are other features contained in the book, selected teaching material for various grades, pronouncing dictionary of musicians, etc., etc. A copy of this will be sent to every teacher who will ask for them.

Advance of Publication Offers Withdrawn

Every month our new publications are announced under this head, those that have been on special advance of publication offer and which have now appeared from the press and upon which the special offer price is herewith withdrawn.

The books are now on the market and copies cheerfully sent on inspection at the regular professional rates. The following are those announced as being on the market for the current month:

Mozart Album for Piano. Price, \$1.00.

Lost, A Comet—Operetta by Geo. L. Spaulding. Price, 50 cents.

Biehl, Op. 44, Books 2 and 3. Easy and Progressive Studies for the Piano. Price, 50 cents each.

L'Art du Clavier By Theodore Lack. Opus 289

We have in the course of publication an original work of piano technic by the celebrated French composer and teacher, Theodore Lack. The work is not intended for a beginner. It is an artistic presentation of the difficulties of piano technic. Neither is it a book of pure technic, such as scales and arpeggios, but it is a specially artistic presentation of some of the difficulties of the key board. The exercises are short, and there are exactly one hundred of them.

Those in search for something out of the usual line in piano technic will be very glad indeed to know of this work. The grace and finish of the French musician is apparent on every page. The work is of decided merit and is bound to take its place among the prominent educational works on piano playing.

Our special price in advance of publication is 50 cents a copy, postpaid.

Pedal Book By Joh. M. Blose

We announced in the last issue of our journal a book on the study of the pedal, by Dr. Joh. M. Blose. This work is in its well advanced stages. It is a work of elementary character that goes to the bottom of the study of the pedal, which never received any special treatment by the average teacher. This work is intended to set every teacher right on this important branch of piano playing. If you want to enrich your teaching force, add to it what Dr. Blose has to say in this volume. It is a practical, systematic course on pedaling from the very beginning. There will be no more guess work or haphazard study after going over this work.

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Album of American Composers

One thing the war has certainly stimulated and that is the American composer, who is now receiving more appreciation and more advantages and is becoming more prominent as the war continues. European composers are almost entirely cut off from us, which is an excellent thing, and we should be glad that this has been brought about by the war, because it is producing a wonderful stimulus among the native writers.

We have been inspired to bring out an album of pieces by the best American composers of music. We have some excellent material for this purpose, and we are going to make a volume that will be a credit to American music. We will not include any of the difficult pieces, but only those of medium grade and of special merit.

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In our catalogue there has been missing a volume of the kind we are here announcing; that is, a collection of the works of standard writers of medium grade, such as the best-known compositions by Chopin, Mendelssohn, Jensen, Godard, Moszkowski, Chaminate, Beethoven, Schubert, Rubinstein and so forth. The most prominent of the works of composers of this kind will be in the volume and only those that are of medium grade, and of medium length. We expect to have this volume ready for publication this fall. You will run no risk in ordering at least one volume.

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Eroticon Five Pieces for the Piano By Emil Sjogren

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One of the chief qualities of this Violin Method is that it is one of the few instructors which is really adapted for self-instruction. By means of a complete system of diagrams and illustrations it shows not only the position of the violin and the player, but the exact position of each finger on the strings. The busy teacher will find that a book of this sort does much for lightening the labor and lends itself as the most pleasant medium of instruction. Besides the necessary scales and exercises it contains easy duets for violin and piano and some playable arrangements of many of the old favorites. The more advanced exercises are selected from standard studies. It is a comprehensive, practical work throughout.

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Opening of a New Teaching Season

During the recent months there has been much quiet speculation and some concern as to the war's effect on certain professions and industries not positively identified either as "essentials" or "non-essentials," and some of us may have hesitated before it was recognized that music as a profession, an industry or an art, is in every sense and in all its classifications a real necessity in civil life.

The music teachers of America seem to have sensed this fact and are making their plans accordingly, very properly assuming that of all times in our history this is pre-eminently the one time to hold the banner of music aloft and to give this branch of education every facility for its progress and development.

As a publisher of educational music this house, through its wide connection with the teaching profession, is able to say that from present data the number of pupils enrolled or expected is considerably above the average for previous seasons. This is as it should be and promises a busy season for all connected with music, and we take this opportunity to congratulate the profession on these excellent prospects.

Incidentally we wish to direct attention to the importance to the teacher of having an individual supply of suitable teaching material ready at hand when the pupils present themselves. Such a supply, if not already ordered and delivered, should be sent for at once as some allowance must be made for transportation delays and it is annoying to be without the needed studies, pieces, etc., when work begins. A great number of teachers put in their fall orders for delivery late in the summer and no doubt they are now enjoying the advantage of this plan and have nothing to worry about on that score. But it is not too late to get a supply of music promptly if the order is entrusted to us as we have made special preparations and in spite of some handicaps due to the war we are still living up to our reputation for promptness and reasonable prices. Teachers unacquainted with the "On Sale" plan should write for information and order blanks, or if pressed for time the order may be sent at once with such instructions as will enable us to make up a desirable assortment based upon the number of pupils and the grades represented.

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The great American baritone, David Bispham, whose career in opera as well as on the concert stage is one of the very bright lights in American musical history, has now arranged to pick from the great mass of vocal literature those songs which in his experience are the most effective for the general use of the teacher, the student and the music lover at home. His collection will be one made with great care as to texts (some of which Mr. Bispham has virtually translated himself) and as to the editions. The book will be put out with revisions marking the singer's understanding of the subject. It will be a singer's book—made for people who love to sing. Some of the songs are accompanied by lessons especially prepared by Mr. Bispham. The advance of publication price is 50 cents.

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The World of Music

(Continued from page 625)

THE Ohio Music Teachers' Association held its thirty-sixth annual convention at Cincinnati in June.

CONCERTS continue in Paris, despite the bombardment, and there seems to be no prejudice shown against the older German classics, such as Haydn and Mozart, in the make-up of programs.

RUDOLF GANZ, the eminent Swiss pianist, has cancelled his contemplated trip to France and Switzerland.

ALBERT MILDENBERG, prominent in America as a composer and pianist, died at his home in New York City on July 3, at the age of forty-six.

THE New England Conservatory of Music, for the first time in the United States, has established a summer school of band music for men in the war service.

CLARENCE BIRD, a brilliant young American pianist, has received his commission as first lieutenant on General Pershing's staff.

MASCAGNI's new opera, *Lodoletta*, had its first production at the Lirico Theater in Milan early in the past summer.

EDWARD SHIPPEN BARNES, the talented New York composer and organist, joined the Naval Reserves at Pelham Bay July 26th.

THE Fischer Studio Building in Seattle, Wash., which housed over sixty music teachers, has been leased for conversion into an

apartment house or family hotel, and the teachers are said to be having the greatest difficulty in finding suitable quarters for their work.

VICTOR HERBERT has written a new light opera, *The House that Jack Built*. Book and lyrics are by Edward Childs Carpenter.

NORFOLK, CONN., has been obliged to forego the usual and expected midsummer music festival, owing to an unfortunate combination of events.

THE Carl Rosa Opera Company, of London, has been organized for fifty years, and during that time has sung to some 30,000,000 people. Their specialty is Grand Opera in English.

MANY army song leaders are recommending that the *Star-Spangled Banner* be transposed into the key of A flat for community singing, as its compass will then become much more practicable for a miscellaneous assembly of voices.

THE Municipal Orchestra of San Francisco at a recent concert brought out (in concert form) a number of excerpts from a new opera *Egypt*, by W. J. McCoy, of San Francisco.

COLONEL WILLIAM BOYCE THOMSON has been elected president of the Russian Symphony Society of New York. He has always taken a special interest in Russian affairs, and but recently returned from that unfortunate country, where he was serving as head of the Red Cross Mission.

The Musical Digest

Music as an Imitative Art

THERE is also a large class of "music lovers" who believe themselves on an intellectually higher musical plane than the average person. They revel in what may be termed the imitative side of music. For them, the imitations of well-known scenes or familiar sounds—those countless "murmuring brooks," "rippling waves" and "chapel bells," which are daily invoked on pianos in thousands of homes—represent the best that music is capable of. These people sometimes reach to an appreciation of the imitative side of many great composers; when indeed they feel they have struck the very rock-bottom of music. In reality, if analyzed, music to them is not an independent art at all. It is little more than a medium for the visualization of a picture. By hearing the imitation brook, waves or bells, they are enabled to form a mental picture based on familiar brooks, waves or bells. And in time this process of translating music into images becomes the only way to gauge the merit of any music they may hear. If they are enabled successfully to visualize a piece of music they "understand it." Even among people of more advanced musical knowledge this tendency is general.—EFREM ZIMBALIST, *The Public*, New York, N. Y.

Debussy a Hermit Composer

Debussy was a hermit artist; he shunned by nature every sort of assembly. During the last fifteen years of his life he lived a retired life in a house near the Bois de Boulogne, hardly leaving it except to betake himself in summer to some very quiet watering place. He went nowhere; we saw him in the theater or concert hall only upon those exceptional occasions of the performance of some work not only new but likely to reveal a novel manner of expression. The rest of the time he lived secluded, or almost so, in a study looking out upon a garden, a room arranged with the greatest taste, well lighted, ornamented with a few works of art chosen with the most minute care, and garnished with the books that he loved, particularly modern French works and a good many translations from the English. I have never seen anything better ordered than the work table of Claude Debussy; it was unencumbered, the objects upon it were simple and refined, tended with fastidiousness, always perfectly arranged, and yet without anything of "bureaucratic" faddiness. From the very sight of this work table one recognized an artist of well-ordered mind, careful of detail, a lover of form, working without haste.

Debussy was always considered difficult of access. Either from early experiences or from his very nature, a sort of misanthropy came upon him; he had little pleasure in the society of his fellows and asked nothing at their hands. No one ever worked with so little idea of reward or favor. In youth he had obtained the Prix de Rome. In this he found no cause for vanity, and to it he attached no importance; rather he made it a pretext for invective against academic laurels. Above everything he loved liberty, and his own he preserved scrupulously.—G. J. AUBRY, in *The Music Student* (London).

A Musical Association Three Centuries Old

THE Worshipful Company of Musicians (London), who kept the festival of their patroness, St. Cecilia, last month, claim to have been founded originally as the "Company of Minstrels" in the fifteenth century. Their first charter dates from 1604, when James I gave them extensive powers over music and dancing within three miles of the city of London. No freeman of the company was permitted to play any instrument "under the window or lodging of any nobleman, knight or gentleman" without leave of the guild. The musicians hold some freehold property at Clapton, but rank among the poorest of the city companies. Having no hall of their own, they generally use for their periodical gatherings Stationers' Hall, where they find among the decorations a picture of their St. Cecilia. Musicians are proverbially an impecunious folk, but the building of a Musicians' Hall in some future better times would be a suitable project for the consideration of this Worshipful Company.—*Music*, London.

Why Grand Pianos are Superior

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Pruning the Pupils' Recital

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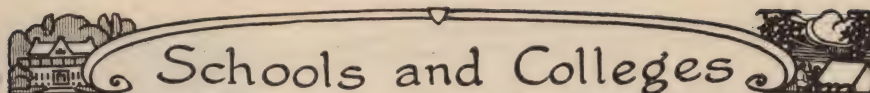
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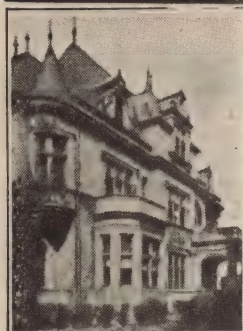
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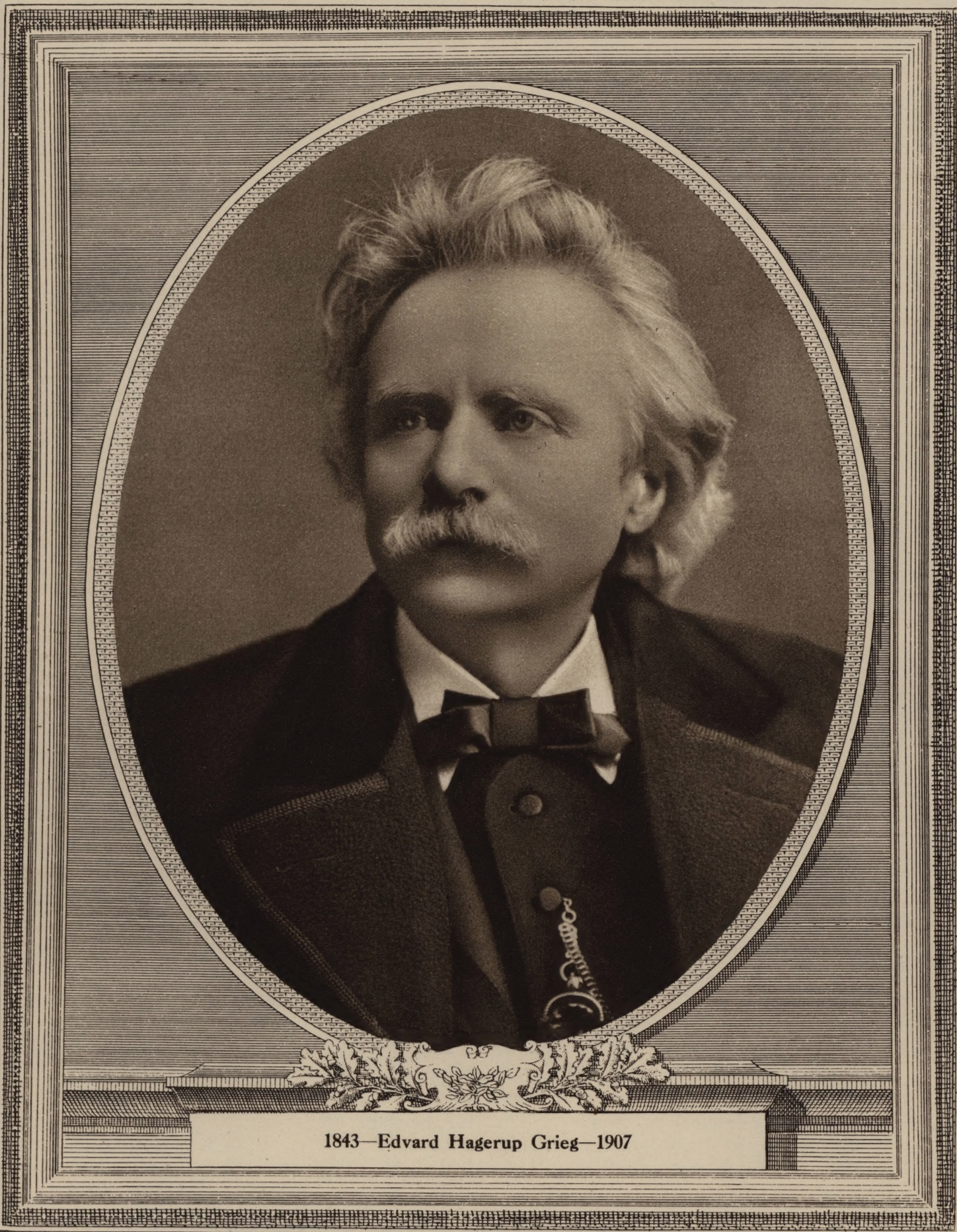
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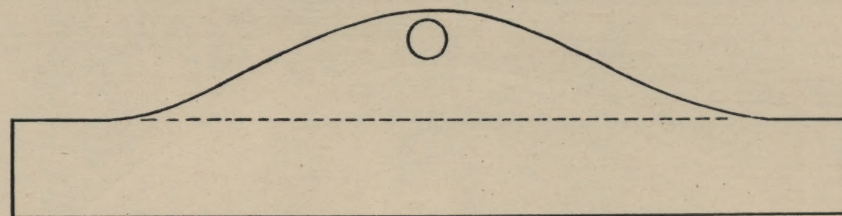
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Born at Bergen, Norway, June 15th, 1843; died at Bergen, Sept. 4th, 1907

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Grieg's first teacher was his mother, but it was Ole Bull who urged him to go on to greater triumphs. Accordingly, he was sent to Leipzig in 1858 and remained there until 1862. While in Leipzig, he fell under the influence of Mendelssohn and Gade but his strong racial proclivities spared him from becoming too weak an imitator. Accordingly, upon his return to Norway, he sought to embody the spirit of the folk music of his native country in almost everything that he wrote.

It must not be thought, however, that Grieg permitted himself to become narrow and provincial in his ideas. Despite bodily frailty, he travelled quite extensively in Europe and during some time spent in Rome, he became acquainted with Franz Liszt, who saw in the work of the Northern Composer, much that was new and fascinating.

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Fortunate in having a wife who was an accomplished singer, he made a great many successful appearances with her in introducing his songs. The couple was immensely popular in London. In 1894, Cambridge University conferred the degree of Doctor of Music upon him.

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